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I Am Somebody

Written and Directed by Derek Yee



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THE *Hollywood* REPORTER

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TWC PAYS \$12 MILLION FOR *LION*

By Stuart Kemp

The Weinstein Co. has sealed a \$12 million deal for worldwide distribution, excluding Australia and New Zealand, for *Lion*, reteaming with the U.K.'s See-Saw Films.

Adapted from the novel *A Long Way Home* by Saroo Brierley, *Lion* is about a 5-year-old Indian boy who, after a wrong train takes him thousands of miles away from home, survives a number of challenges before being adopted by an Australian couple. He finds out about Google Earth 25 years later and sets out to find his family.

The film is penned by Luke Davies and will be directed by Garth Davis (*Top of the Lake*). *Lion* will be produced by See-Saw in association with Sunstar Entertainment and Aquarius Films.

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Jia Unveils Next Project

By Clifford Coonan & Patrick Brzeski

At a press conference for Chinese media in Cannes on May 19, Chinese director Jia Zhangke, winner of last year's best screenplay award, unveiled a few details about his next film, *Shan He Gu Ren* (which translates as "Mountain River Old Friend").

The film will star Jia's wife and

CONTINUED ON PAGE 6



From left: *Foxcatcher*'s Jon Kilik, Megan Ellison, Steve Carell, Bennett Miller, Channing Tatum and Mark Ruffalo arrived for the May 19 world premiere of their wrestling drama.

EYE
CATCHER

Oscar Chatter Hits the Croisette

Heeeeere's Hollywood! From Steve Carell in *Foxcatcher* to Julianne Moore in *Maps to the Stars*, buzzy performances provide early fodder for awards-season handicappers

By Gregg Kilday

And on the sixth day, the Cannes Film Festival unveiled a serious Oscar contender, and the bloggers saw it and said that it was good. No sooner had the end credits rolled at the May 19 8:30 a.m. press screening of Bennett Miller's *Foxcatcher* — eagerly awaited ever since Sony Pictures Classics pulled it from its 2013 release schedule — than the Twitterverse exploded in superlatives.

Even as the press applauded the real-life drama starring Steve Carell as John du Pont, heir to a family fortune, who becomes fatally obsessed with Olympic wrestlers Mark Schultz, played by Channing Tatum, and his brother David (Mark Ruffalo), *Vanity Fair* quickly declared, "The first Oscar contender of the year just debuted at Cannes."

Suppressing his natural comic instincts, Carell, abetted by a prosthetic nose, plays du Pont with repressed hauteur, while Tatum more than holds

his own as a muscled hunk, full of bottled emotion. Miller, whose first two features, *Capote* and *Moneyball*, both earned best picture Oscar noms, now is on track for what Awardsdaily.com's Sasha Stone predicted would be a "threepeat."

Of course, the 87th Academy Awards ceremony is more than nine months away, and right now the feverish speculation along the Croisette is more about who will capture the Palme d'Or. But as the festival hits its halfway mark, a handful of movies have emerged that can be expected to go all the way to Hollywood's awards season.

Mike Leigh's *Mr. Turner*, a portrait of the British landscape painter J.M.W. Turner starring Timothy Spall, is among the fest's best-reviewed movies along with Turkish director Nuri Bilge Ceylan's *Winter Sleep*. The Academy likes to invite Leigh to its party — he's

CONTINUED ON PAGE 6



Jia

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THR HEAT INDEX



JULIANNE MOORE

The actress' warts-and-all performance as a has-been Hollywood star desperate to get back to the top was the standout in **David Cronenberg's** competition entry *Maps to the Stars* and has been winning raves, even as the film itself has divided critics.



JESSICA CHASTAIN

She got swell notices for *Un Certain Regard* entry *The Disappearance of Eleanor Rigby*, but her dress nearly disappeared when gusty winds on the *Foxcatcher* red carpet blew her gown skyward.

KNOW YOUR DEALMAKER



Daniel Katz and David Fenkel
Principals, A24

Among Katz's and Fenkel's acquisitions and prebuys for the U.S. have been competition entry *The Captive*, **Ewan McGregor** thriller *Son of a Gun* and **Brie Larson** drama *Room*. A24 picked up out-of-competition title *The Rover* at last year's fest.

MEANWHILE, IN THE REAL WORLD ...

- Disney's *Frozen* passed the \$180 million mark at the Japanese box office, taking the top spot for the 10th consecutive week and bringing its global total to more than \$1.2 billion.
- Cinematographer **Gordon Willis**, who shot *The Godfather*, *All the Presidents' Men* and *Manhattan*, died at age 82.
- **Justin Timberlake** was the big winner at the 2014 Billboard Music Awards, earning seven trophies, including top artist and top male artist.

NEWS 24/7 AT **THR.COM**

Cannes' Underground Economy Thrives

Each May a black market booms at festival time, with shadowy scalpers offering everything from orchestra tickets to exclusive party invites. This year is no exception

By Rhonda Richford

The black market for tickets that go for thousands of euros each is bustling during the Cannes Film Festival, with locals and professional brokers alike.

A Cannes local, who spoke to *THR* anonymously for fear of retribution, says it's an underground economy that thrives during the festival. He offered up tickets for *The Homesman's* May 18 premiere for €2,000 (\$2,700), noting that prime seats for the opening-night ceremony can go for as much as €5,000 (\$6,800). "It's a parallel economy that goes on during the festival — just ask around at hotels, restaurants. Everybody knows someone who has a contact," the source says. The transactions are strictly cash and take place in quick, clandestine handovers at cafes on the Croisette.

The London-based Sincura Group, which falsely claims to work directly with the festival, will accept cash or an international bank transfer before a buyer gets the passes in hand.

Sincura's local representative says he has been selling festival tickets for 11 years.

"I only deal with tickets that are 100 percent secure," says the rep. "I've never had a single person that was not allowed in. My tickets are all blue. They are not industry — they are celebrity or festival tickets so they are 100 percent legitimate. I actually have in my hand three tickets for *The Rover*, which I'm just handing out to one of my clients attending the premiere tonight." The ticket office opens each morning at 11.30 a.m., and the broker says he has tickets in hand between 2 p.m. and 4 p.m.

The resale of tickets is strictly forbidden by the festival, and festival representatives say they have tried unsuccessfully to shut Sincura down.

Asked by *THR* on May 19 how the festival is dealing with the black market, festival director **Thierry Fremaux** responded, "I don't know about that."

The French source attributes the steep prices to the many



handovers that take place. "The price gets up so high because there are many intermediaries who each take a few hundred euros," he says of the graft that takes place as the tickets move up the food chain. He says his ticket source is a French PR executive.

But it's not just screenings: Tickets also can be obtained to the fancier private fetes, including those thrown by jewelers Chopard and de Grisogono, as well as to **John Travolta's** glitzy event with **Andrea Bocelli** to be held May 21 at a private villa. All are available for between €4,000 and €5,000.

Tickets to the ultra-star-studded amfAR benefit at the Hotel du Cap on May 22 also are available, but the middleman couldn't give a price. "They're very, very expensive." **THR**

Drama About Slain Director Theo van Gogh Gets Green Light

By Ab Zagt and Scott Roxborough

One of the most shocking murders of the past few years, the brutal assassination by an Islamic extremist of Dutch director **Theo van Gogh**, is being turned into a feature film.

The great-grandson of painter **Vincent van Gogh** and one of the Netherlands' best-known filmmakers, van Gogh was shot down by **Mohammed Bouyeri** as he was cycling to work Nov. 2, 2004. Bouyeri then cut van Gogh's throat and tried to decapitate him with a large knife.

The killing was a retaliation for van Gogh's *Submission*, a 2002 film he made with Somali-born writer **Ayaan Hirsi Ali**. The movie, which enraged many in the Muslim community, shows abused women with texts from the Koran written all over their bodies that justify their abuse.

The new film, *2/II*, will not recreate the actual murder but will look into the political aftermath of the killing. The murder sparked

outrage throughout the Netherlands and led to a political backlash that many credit with the rise of right-wing parties there.

Theodore Holman, who penned the script to van Gogh's *Interview* (2003), has co-written the script with van Gogh's longtime friend and producer **Gijs van de Westelaken**. **Thomas Korthals Altes** will direct.

Belgian actor **Johan Leysen** will star as a Dutch politician alongside Dutch actress **Susan Visser**.

The film's title refers to the date of the van Gogh assassination (in the European style, with the month last) and recalls the title of van Gogh's last film, the thriller *06/05* (2004), a fictionalized look at the assassination of Dutch politician **Pim Fortuyn**.

2/II is being co-produced by Column Film and VPRO Television. It is currently in production and will premiere at the Dutch film festival in Utrecht in the fall. **THR**





THE SECRET LIVES OF CHINESE CINEMA

Hong Kong director Derek Yee tells of how he secretly shot his latest film, *I Am Somebody*, in China's answer to Hollywood, the vast Hengdian Studio in eastern Zhejiang province.

Self-financed through his film company, Unlimited Production Co Ltd, the movie chronicles the lives of the small army of extras who work at the world's largest film lot.

"In the eyes of many foreigners, China may appear a mysterious country. We have *Crouching Tigers, Hidden Dragons*; and at the same time we also have streets crowded with brainless rich people. But I digress -- let's go back to our main subject of this article: Chinese cinema," said Yee.

Outsiders may have studied the works of Zhang Yimou, Jiang Wen, Chen Kaige, Feng Xiaogang, John Woo, Tsui Hark, Derek Yee and Johnnie To. They may have been captivated by the performances of Chow Yun-fat, Jackie Chan, Jet Li, Ge You, Tony Leung, Maggie Cheung, Gong Li, Zhang Ziyi, and Fan Bingbing. Their familiarity with Chinese cinema may stem from the Chinese movies showcased at various film festivals. Or their line into China may be through the landscape of Beijing, Shanghai, Guangzhou, Hong Kong and Macau.

"But if you've never heard of Hengdian, you should start looking into this place, because it is tremendously significant to Chinese cinema," said Yee.

Spread over 121 square kilometres, Hengdian is a vast

movie studio, home to 13 lots, and larger than Universal and Paramount combined.

Hengdian World Studio was responsible for a quarter of all films and TV productions in China last year, and *The Hollywood Reporter* labeled it 'Hollywood of the East'. It's spread over an area around one tenth of Hollywood's area. You may be familiar with Hollywood productions such as *The Forbidden Kingdom* and *The Mummy 3* that were shot there."

"It's got teahouses, karaoke bars, restaurants, hotels. It drives the local economy. Cast and crew from all over the world. And everyday in Hengdian is like a film festival, because you never know which celebrity you may run into! But there is so much more to Hengdian than what appears on the surface. We've all seen the White House in the movies, but we don't get a view into the inner workings or the blueprints. And it's a bit like this in Hengdian," said Yee.

Central to the fabric of Hengdian are the extras, known 'Hengpiao' in Chinese, hundreds of whom live around Hengdian waiting for their big break.

"Some people call them 'background' or 'live props', but to me, these are the pillars of Chinese cinema. They are passionate, dedicated, good-looking. They are necessary to every production, but they are anonymous. They are waiting for their big chance, and as we say in Chinese, 'a day of winning is better than ten thousand years of waiting.' To these extras, Hengdian is definitely more realistic than Hollywood."

Yee, however, also believes that Hengdian's remote location – four hours from Hangzhou, around six from Shanghai – makes it a challenging place.

"With such distinctive advantages and disadvantages, what's next for Hengdian? Would filmmakers and extras be able to realize their dreams there? These mysteries have turned Hengdian into an unsolved puzzle of the Chinese cinema."

Yee's fascination with Hengdian began in 2012 when he went to visit fellow director Tsui Hark. He went on to meet over 300 movie extras in person, trying to understand their motivation for coming to Hengdian. These are the elements he has gathered together into *I Am Somebody*, written and directed by Yee himself.

The film began principal photography in early 2013, and it stars the actual extras in real life.

Under his direction, the maids, the servants and the corpses that fill the movies interact with movie stars for the first time. Together, they have interwoven an emotional tale on the reality of life, one that should appeal to both Western and Chinese curiosity.

"Through the development of a small town in the eyes of a movie extra, we see the future from the past and present. I believe this is the sentiment shared by every filmmaker. In reality, we're all nobody."

CANNESDEALS

KA-CHING!
WHO'S INKING
ON THE DOTTED LINE
AT THE FESTIVAL

Devlin's Electric Entertainment Secures \$50 million in Funding

By Rebecca Ford

Dean Devlin's Electric Entertainment has secured \$50 million in a combination of corporate and production credit facilities from First Republic bank.

The funds will help facilitate Electric's expanding operations in TV and feature-film production, along with its worldwide sales and distribution arm.

The company, established in 2001, currently is developing TNT series *The Librarians*, based on the made-for-TV films featuring **Noah Wyle**. Starring **Rebecca Romijn** and **John Laroquette**, the project began shooting in April and is slated to premiere on TNT later this year. The series is being sold internationally by Electric's new sales and distribution division.

Electric, along with **David Ellison's** Skydance Productions, is producing Devlin's directorial debut, *Geostorm*, with **Gerard Butler** to star. Warner Bros. recently acquired the sci-fi adventure project, which centers on a massive storm threatening humanity after the malfunction of climate-



Devlin

controlling satellites, and has set it for release on March 25, 2016.

"We needed a partner who understood the complexities of both television and feature-film production as well as the knowledge of foreign sales to help structure debt facilities that best suit Electric's expanding business and we found this with First Republic bank," said Electric CFO **Jeff Gonzalez**.

Electric's international sales and distribution division, which launched in 2013 at the American Film Market, most recently

acquired international sales rights to SXSW films *Kelly & Cal*, audience award winner *Before I Disappear* and **Terrence Malick**-produced *The Better Angels*, all of which are available at the Cannes Film Market.

Electric also is selling **John Slattery's** feature directorial debut *God's Pocket* starring the late **Philip Seymour Hoffman**, which IFC Films released in the U.S. on May 9, and **Patricia Arquette** starrer *The Wannabe*, executive produced by **Martin Scorsese**, Devlin and Traction Media.

Arclight to Rep Bonham Carter's *Guns*

Arclight Films will represent sales on two feature projects from London-based Rainmark Films, **Oliver Hirschbiegel's** World War I drama *The Guns of August*, starring **Helena Bonham Carter**, and dramedy *Woolly Faces*, written and directed by **Pearse Elliott**.

Wild Bunch, StudioCanal Grab Sorrentino's *Youth*

Wild Bunch and StudioCanal have taken rights to *Youth*, the next film from Italian director **Paolo Sorrentino**, who won the foreign-language Oscar this year for *The Great Beauty*. Wild Bunch took rights in Germany and Spain from Pathe International, while StudioCanal took the film for the U.K. **Rachel Weisz**, **Harvey Keitel** and **Michael Caine** star in a story

about two elderly men vacationing in the Alps.

Caro to Write, Direct Maria Callas Biopic

Niki Caro (*Whale Rider*) is set to write and direct **Maria Callas** biopic *Callas*. It will focus on the relationship between the most famous female opera singer of the 20th century and **Aristotle Onassis**.



Callas

Market Title Obsessed Tops *Godzilla* in Korea

South Korean erotic drama *Obsessed*, which made its market debut in Cannes, topped the local box office over the weekend with \$5.2 million, according to the Korean Film Council. The film faced down competition from Hollywood imports *Godzilla* and *Transcendence*, which made \$4.47 million and \$3.33 million respectively. FineCut reps the film.

Alain Resnais' Last Film Gets U.S. Release

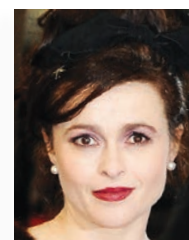
Kino Lorber has acquired the last film from late French auteur **Alain Resnais**, *The Life of Riley*, for the U.S. The drama will be released at a major U.S. festival later this year before hitting theaters.

U.S. Remake for Korean Crime Drama

South Korean crime drama *Hwayi: A Monster Boy* will get a U.S. remake, with the creators of the original taking part in the production. **Lee Jun-dong** of Now Film met with producer **Frida Torresblanco** (*Pan's Labyrinth*) to discuss the co-production plans in Cannes.

Plastic Sells Wide

Julian Gilbey's *Plastic*, about a credit card fraud scheme, has sold



◀ **Helena Bonham Carter's** *The Guns of August* will be reppped by Arclight



Resnais



Weisz

to multiple territories, including to German-speaking Europe, Japan, Australia and New Zealand. Cinema Management Group is handling international sales in Cannes for the thriller.

China's *Great Hypnotist* to Roll Out in Asia

Hong Kong- and Amsterdam-based sales outfit Fortissimo Films has sold *The Great Hypnotist*, a mystery thriller from Taiwan-born director **Leste Chen**, to a number of Asian territories, including Hong Kong, Singapore, Malaysia and Taiwan.

Moviehouse Gets *Funny*

U.K. sales and finance banner Moviehouse Entertainment has boarded *Funny Cow* as producers. The film charts the rise of a comedian played by **Maxine Peake**.

Easternlight Snaps Up Chinese *Rabbit* Sequel

Arclight Films' Easternlight has taken international rights to Chinese firm Tianjin North Film Group's animated *Legend of a Rabbit: Martial of Fire 3D*, the sequel to 2011 hit *Legend of a Rabbit*.



Vagrant, Sidecar Partner on Comedy

Vagrant Films Releasing and Sidecar Productions will release **Ian Thorpe's** music comedy *Eternity: The Movie* in North America in the fall. Set in the 1980s, the film follows two musicians with big dreams in Los Angeles. **THR**

Aubrey Plaza Joins Cast of *Driftless Area*

By Patrick Brzeski

Parks and Recreation's **Aubrey Plaza** has joined the cast of *The Driftless Area*, starring **Anton Yelchin** and **Zoey Deschanel**.

The film, an adaptation of **Tom Drury**'s novel, is now shooting in Vancouver. **Zachary Sluser**, who co-wrote the screenplay with Drury, is directing. **Keith Kjarval** is producing through his Unified Pictures production-finance banner with **Aaron L. Gilbert**, via BronStudios, in association with CW Media Finance. **Nicole Romano** at Anonymous Content manages Sluser and is an executive producer on the film. Foreign sales are being handled by **Mimi Steinbauer**'s Radiant Films International. CAA, which packaged the project, represents the film's domestic distribution rights. Plaza is repped by CAA and The Schiff Company. **THR**

Adrien Brody Launches Shingle

By Scott Roxborough

Oscar winner **Adrien Brody** is having a busy Cannes, launching his new production shingle, Fable House, as well as coming onboard to star as **Charles V** in **Lee Tamahori**'s *Emperor*.

Nigerian entrepreneur **Kola Aluko** and China's Sparkle Roll Culture Media, which is 50 percent owned by **Jackie Chan**, will be partners in Fable House. Aluko is putting up \$30 million toward development and production with a further \$20 million coming from startup financier Beijing Cultural Assets Chinese Film & Television Fund. The shingle aims to make films for the Chinese and international marketplace. Brody will produce all of Fable House's films and star in select titles.

Manhattan Nocturne, a murder mystery in which Brody will star opposite **Campbell Scott** and **Yvonne Strahovski**, will be the first film to go into production under



the new label. **Brian DeCubellis**, who wrote the script, will direct in his feature debut and produce alongside Brody and Scott.

The project, first unveiled in Berlin, will see Brody play a journalist who investigates an unsolved murder on behalf of the murdered man's widow. The film will begin shooting in the fall. 13 Films is handling international sales with Paradigm representing U.S. rights.

"Fable House will provide a doorway to imagination," Brody said in a statement. "Our objec-

tives are simple: to make the kinds of films that don't often get made, to play a larger role as storyteller and to help filmmakers with a unique vision to have a voice."

In a separate, unconnected move, Brody has been cast to headline *Emperor*, Tamahori's look at the debauched world of wealth, sex and politics in 16th century Europe. The feature, from an original script by *The Devil's Double* screenwriter **Michael Thomas III**, adapted by **Jeffrey Hatcher** (*The Duchess*), is set to begin shooting this August. Principal photography will take place in the Czech Republic and Belgium. Corson World Sales is handling sales on the project and Paradigm Talent Agency are supporting with casting. Brody last worked with Corson on **Paul Haggis**' *Third Person*, which Sony Pictures Classics is bowing in the U.S. on June 27. **THR**

MAPS DIRECTOR DEFENDS SATIRE

'To see it only as an attack on Hollywood shortchanges the movie,' declares Cronenberg, noting that the film's themes are universal By Stuart Kemp

David Cronenberg protectively reached out and put his big arms around the star-studded cast of his *Maps to the Stars* at the movie's press conference May 19 as the assembled media demanded to know how accurately the film reflects life in Hollywood.

Maps, which unspooled in competition, takes a caustic and eviscerating look at the moviemaking community, portraying actors as narcissistic, vacuous and in constant search of validation. It was written by **Bruce Wagner**, whose books long have detailed the darker side of Hollywood.

"I can answer for all of them," Cronenberg volunteered. "There is no real person like them at all."

"To see it only as an attack on Hollywood is, I think, shortchanging the movie," the director continued. "You could set this in Silicon Valley or on Wall Street — any place people are desperate and fearful. You could set it anywhere and have the same ring of truth."

Julianne Moore, who plays an aging actress desperately hoping to make a comeback, said, "I love the movie business; I'm not here to disparage it. It is all about the desire to be seen."

John Cusack, who plays a self-help guru,

described the film as "a very lurid fever dream about Hollywood," but agreed it is not really about Hollywood at all, saying, "I just thought of it as a very familiar ecosystem and it was a heightened myth of it."

Offered Wagner: "To amend **Andy Warhol**, who said, 'In the future everyone will be famous for 15 minutes,' I think in the future, which is now, everyone will be famous all the time. As long as there is the need to be seen, this will exist. And it's not unique to Hollywood or to our time. The **Kardashians** existed in the time of the pharaohs." **THR**



John Cusack attended the *Maps to the Stars* photo call May 19.

DSK to Sue Over Ferrara's *Welcome to NY*

By Rhonda Richford and Georg Szalai

Former International Monetary Fund chief **Dominique Strauss-Kahn** plans to file a defamation lawsuit in the coming days over **Abel Ferrara**'s *Welcome to New York*, which the producers screened independently during the Cannes Film Festival on May 17. The fictional film inspired by the sexual assault charges against the man known in France simply as DSK is "a piece of shit, a turd," French media, including Agence France Press, quoted Strauss-Kahn's lawyer **Jean Veil** as saying.

Veil told French radio station Europe 1 about the planned suit. "It will be for defamation and will cover all the extracts on the rape and the way in which Dominique Strauss-Kahn is portrayed," he said. He added that DSK was "heartbroken and terrified" by the film and that his client has not and will not see it.

Interviewed by Reuters TV in Cannes, Ferrara said the film was fiction and that he had the right to choose his subjects. "I'm not on trial," he said. "I'm an artist, I have freedom of speech. I'm from America I'm from the country of the free, land of the free and home of the brave." **THR**



Strauss-Kahn

BAKRI TO STAR IN *ALI AND NINO*

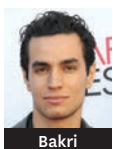
By Alex Ritman

The star of *Omar*, the Golden Globe-winning Palestinian director **Hany Abu-Assad**'s tense thriller that received a standing ovation at last year's Cannes and went on to get an Oscar nomination, has picked up his second major role.

Adam Bakri will star in *Ali and Nino*, an adaptation of the classic Azerbaijani novel, with a screenplay by **Christopher Hampton** and U.K. filmmaker **Asif Kapadia** set to direct. IM Global has been touting the film at Cannes this year.

"I'm super-excited to be onboard," said the New York-based Palestinian actor in a statement, adding that shooting may start in the first quarter of 2015. "Christopher Hampton wrote a beautiful script and Asif Kapadia is awesome."

Bakri will play Ali, a Muslim boy who falls in love with a Christian girl in Baku, Azerbaijan's capital, in the film set around 1917. While he said the role of Nino hadn't been cast, he said he believed **Alicia Vikander**, the Swedish star of *A Royal Affair* and *Anna Karenina*, was interested. **THR**



Bakri



Foxcatcher

Oscar Chatter

CONTINUED FROM PAGE 1

earned five writing nominations and two directing noms — but *Mr. Turner* is a demanding period piece, with Spall playing an artist more interested in the light than the people around him. Spall is sure to be put forward as a prospective best actor and the movie's technical elements — especially **Dick Pope**'s cinematography — are impeccable.

Tommy Lee Jones received a standing ovation as soon as he entered the Palais for *The Homesman*'s May 18 debut. Starring alongside **Hilary Swank** in the movie, which he also wrote and directed, he's turned in an original take on the traditional Western that could be welcomed on the awards circuit.

Three-time Oscar nominee **Julianne Moore** turns in a tour de force as an aging actress watching her career slip away in **David Cronenberg**'s *Maps to the Stars*, but the blacker-than-black Hollywood satire is likely to send Academy members rushing for the exits.

Harvey Weinstein, a past master of using Cannes to ignite early buzz, was relatively subdued May 16 when he introduced trailers for upcoming TWC movies. He didn't single out individual awards possibilities, although the release dates tell the story: *The Imitation Game*, starring **Benedict Cumberbatch** as **Alan Turing**, the Englishman who cracked the Enigma Code during World War II, opens Nov. 11, and *Big Eyes*, **Tim Burton**'s semicomical look at the artists **Walter** and **Margaret Keane**, starring Academy favorites **Amy Adams** and **Christoph Waltz**, opens Dec. 25. TWC has yet to date *Macbeth*, starring **Michael Fassbender**, and *Suite Francaise*, another World War II drama, this one starring **Michelle Williams** and **Kristin Scott Thomas**. So whether or not they ultimately will figure in the 2014 race is still up in the air.

Elsewhere, DreamWorks Animation's **Jeffrey Katzenberg** used an out-of-competition screening of *How to Train Your Dragon 2* to position that film as one of this year's major animation entries. **THR**

China Co-Prod *The Wonder* Finds Cast

By Stuart Kemp

Willow Shields and **Karl Urban** are in discussions to star in *The Wonder*, billed as a first joint feature-film venture between China and New Zealand, currently in preproduction in Auckland.

The project is a fantasy-adventure about two troubled teens. The \$20 million 3D movie is being directed by **Peter Hewitt** (*Garfield*) with shooting in Auckland, New Zealand and Lijiang, China set to begin in September. **Paul Lin**'s Beijing-based media investment and production banner Show and Share Entertainment is producing along with New Zealand producers **Richard Fletcher** and **Allan Xia**. The U.K. producing partners are **Robert** and **Ashley Sidaway** and **Iain Brown**. "It's been developed to entertain audiences in both the East and West, and is a truly creative collaboration with our Chinese partners," said Robert Sidaway. **THR**

MILLENNIUM TAKES *REACH* TO U.S.

By Patrick Brzeski

Millennium Entertainment CEO **Bill Lee** announced May 19 that the company has picked up U.S. rights to **John Herzfeld**'s dramedy *Reach Me*, starring **Sylvester Stallone** and **Kyra Sedgwick**.

Reach was produced by **Rebekah Chaney**, **Cassian Elwes**, **Buddy Patrick** and **Herzfeld**. The film will be released theatrically in select cities and on VOD on Oct. 24. It tells the story of a group of strangers whose lives collide as a result of a motivational book by a reclusive author. When the book's positive message goes viral, a journalist, his editor, played by Stallone, an ex-con (Sedgwick), a cop, a priest and a gangster all irrevocably impact each other's lives. Stallone said the film "has provided the best dramatic part I've had in years." **THR**

Lion

CONTINUED FROM PAGE 1

Producers are **Emile Sherman**, **Iain Canning** and **Angie Fielder** with executive producers **Andrew Fraser** and **Shahen Mekertichian**. **David Glasser**, **Robert Walak**, **Dan Guando**, **Negeen Yazdi** and **Michal Steinberg** negotiated on behalf of TWC. **Craig Emanuel** of Loeb and Loeb represented the deal on behalf of Cross City Sales and the producers. The film is co-financed by Screen Australia and production will begin in August.

See-Saw previously partnered with TWC on *The King's Speech*. They currently are in business together on the **Michael Fassbender** starrer *Macbeth* and the Australia-set drama *Tracks*.

TWC's **Harvey Weinstein** said he and his team "were simply blown away by this emotional story" when they read the script. Said Weinstein: "Coupled with the fact that this project gave us the opportunity to continue our relationship with See-Saw, we jumped at the chance to join the *Lion* team. Iain and Emile have this innate ability to make films that inspire and resonate with people." **THR**

Jia

CONTINUED FROM PAGE 1

muse, **Zhao Tao** (*A Touch of Sin*, *The World*), and is set in several time periods. Beginning in the 1990s, the movie follows Tao and Dong, a young couple in love. Tao later leaves Dao to marry a wealthy mine owner. On his deathbed Dong meets Tao again; she is divorced and her son is exiled in Australia. The story jumps to Tao's son in Australia in the year 2025. The only word of Chinese he still remembers is his mother's name.

The film is written and directed by Jia and produced by **Shozo Ichiyama**. Shanghai Film Group and MK2 are backing the project.

Jia, who this year holds a seat on the Cannes jury, won the best screenplay prize at the 2013 festival for *A Touch of Sin*, a gritty portrayal of the social toll the country's "economic miracle" has wrought on the lives of ordinary individuals. The film was celebrated by critics around the world, but it was effectively banned in China after regulators declined to grant it a screening license. **THR**



JUNE **12-26**, 2014

Relationship Status:
IT'S COMPLICATED



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THR at Cannes

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THE 2014 CANNES POSTER AWARDS

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Death
Edition



MOST ALL-ENCOMPASSING

6 Minutes of Death (USA)

A demon-possessed child! Spirits reaching out from the land of the dead! A huge wispy skull! Put it all together and what do you have? Just six minutes, apparently.



BEST CAREER KILLER

Bordello Death Tales (U.K.)

This anthology film features three horror shorts that share a common location: a bordello of death, where, evidently, careers in the movie business go to die.



LIKELIEST ACID SIDEBAR CANDIDATE

The ABCs of Death 2 (USA, New Zealand)

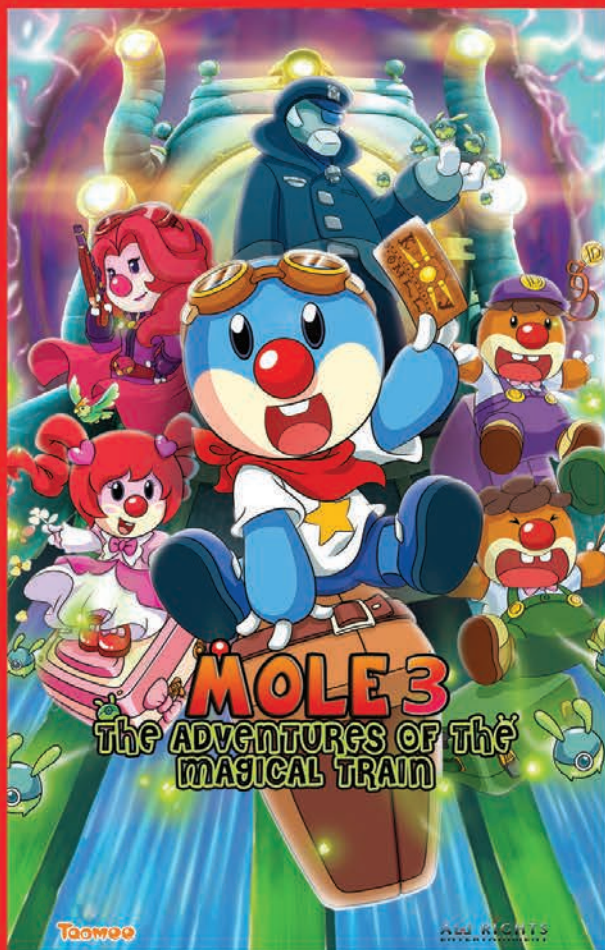
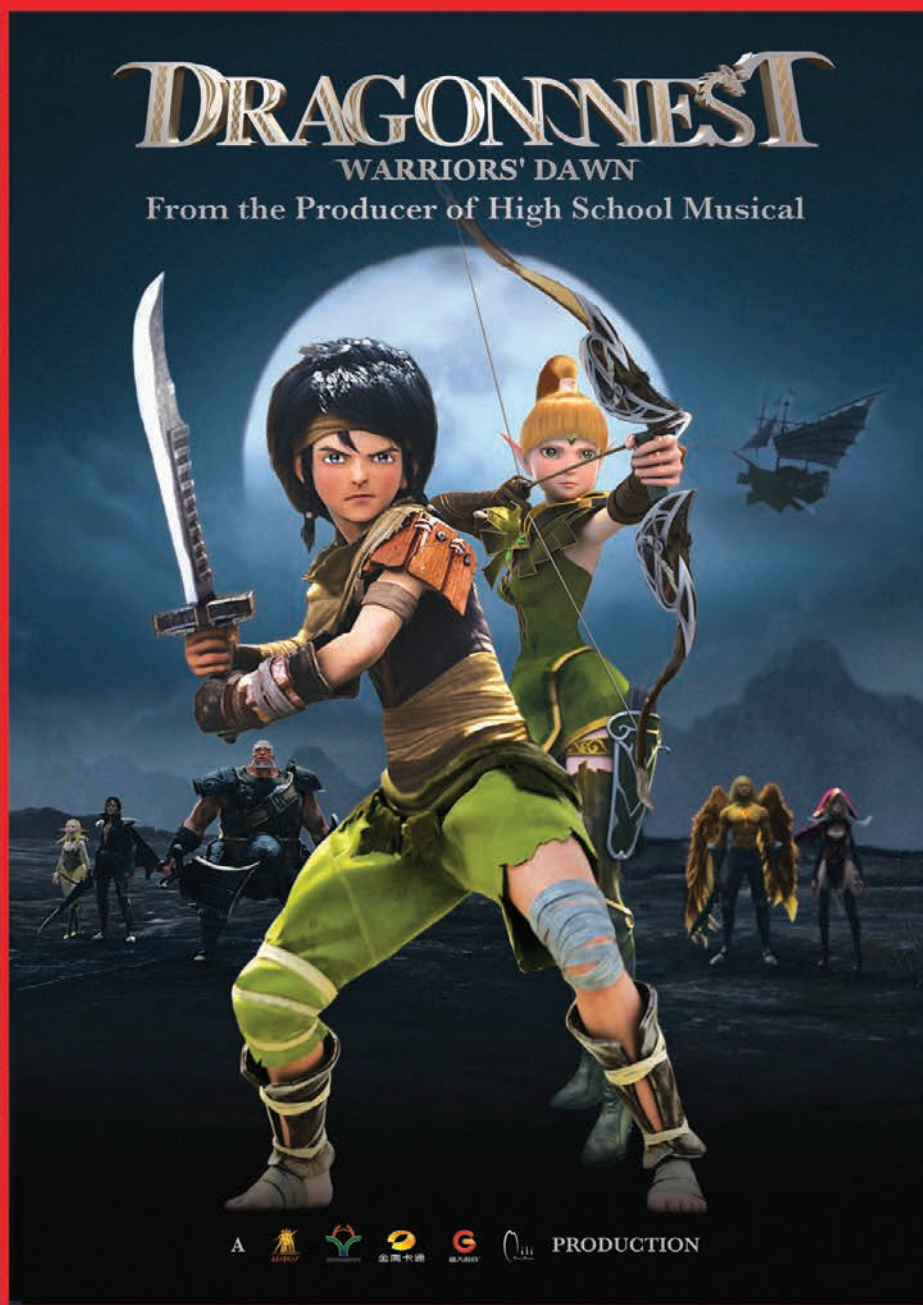
Twenty-six directors are assigned a letter of the alphabet and then make a death-inspired short based on their letter in this auteur omnibus. Pity the one who got assigned X, because there are only so many believable xylophone deaths.



MOST CONTRADICTIONARY TITLE/TAGLINE

All Your Dead Ones (Colombia)

So this movie is about "all our dead ones," but then the tagline reads "Yours & Ours." Shouldn't it be titled *All Your & Our Dead Ones*? Or maybe just *Our Dead Ones*, since the "our" acts as a collective? Is this movie about a ghost in a corn field who terrorizes people with bad grammar?



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About Town



1 *Expendables 3* co-stars Arnold Schwarzenegger (left) and Harrison Ford caught up at the party for their film May 18 at Gotha.



2

2 From left: Kellan Lutz, Victor Ortiz and Jason Statham at the *Expendables 3* party.

3 Suki Waterhouse (in Dior) hit the carpet for *The Homesman* premiere.

4 Producer Avi Lerner (left) was joined by his *Expendables 3* star Dolph Lundgren and Lundgren's girlfriend, Jenny Sandersson, at the party co-sponsored by jeweler De Grisogono.

5 *The Disappearance of Eleanor Rigby's* Jessica Chastain (left) and James McAvoy.

6 *Breathe* director Melanie Laurent (second from right) was joined by her cast (from left) Isabelle Carre, Josephine Japy and Lou de Laage at the *Homesman* screening.

7 *Welcome to New York's* Gerard Depardieu (left) joked around with FIFA president Sepp Blatter.

8 Freida Pinto wore Oscar de la Renta to the *Homesman* gala premiere.

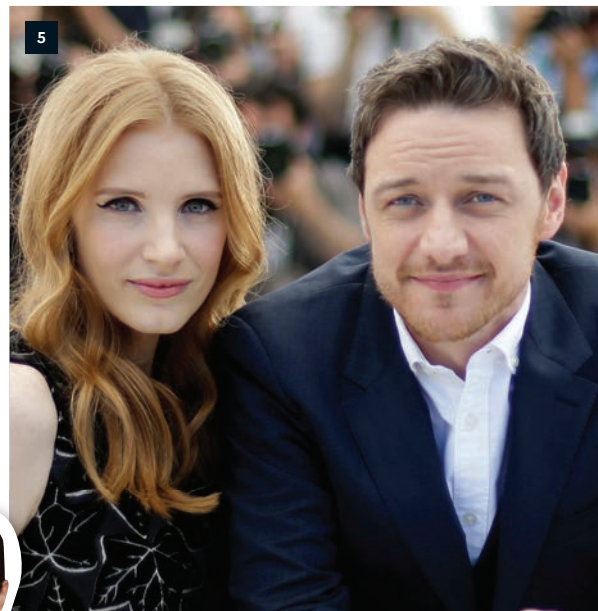
9 Robert Pattinson (left) shared a laugh with his *Rover* director David Michod at their film's premiere.

10 *Maps to the Stars'* Julianne Moore, David Cronenberg and Mia Wasikowska.

11 *Expendables 3's* Kelsey Grammer was accompanied by his wife, Kayte Walsh, to the party celebrating the film.



4



5



9



8



THR PARTY REVIEWS

EXPENDABLES 3 PARTY

LOCATION Gotha Night Club at Palm Beach
Droves lined up to get into the fete for the testosterone-driven threequel, but those who made it in were sorely disappointed. Stars were mostly nowhere to be found and attendees were relegated to the outdoor tent for the first two hours, which became a crowded mess, with the lines for the bars reaching brutal levels. Those lucky enough to score a drink were offered champagne in a glass so small it easily could be crushed in any Expendable's hand.

VERDICT AMATEUR HOUR



ROVER

LOCATION La Gold Plage
A gorgeous shellfish and sushi feast greeted those attending the cocktail party thrown by **Glen Basner's** FilmNation and **David Linde's** Lava Bear for *The Rover*, director **David Michod's** latest. Stars **Robert Pattinson** and **Guy Pearce** popped in with Michod on their way to *Rover's* world premiere. Unlike so many such industry mixers, this one boasted more freedom than usual: no reserved tables, no restrictions to "signature cocktails" and just enough room to mingle comfortably.



VERDICT SHORT BUT SWEET



KOREAN FILM NIGHT

LOCATION Plage de Vega Luna
Korea doesn't have as big a presence in Cannes as it has in past years, but Korean Film Night is always worth a visit for the ramen noodles handed out to hungry partygoers (even if it's not the most practical dish to eat while making small talk). The presentation of the country's Order of Cultural Merit to **Thierry Fremaux** imbued the event with a bit more gloss, but once it was over the party returned to a by-the-numbers industry schmooze.

VERDICT TASTY BUT NOT FILLING



About Town

RAMBLING REPORTER *By Gary Baum*



Loren with son Ponti in Venice in 2002.

Sophia Loren's Family Reunion

Sophia Loren hasn't made a feature film since Rob Marshall's 2009 musical *Nine*, but there was one person who could lure the 79-year-old out of retirement. Loren is in Cannes for the May 20 screening of *The Human Voice*, a short film she stars in that was directed by her son Edoardo Ponti. (She also will lead one of the festival's master classes the following day, and serve as Cannes Classics' guest of honor.) Based on the Jean Cocteau play, the short has received a strong critical reception after first appearing at Tribeca in April. An extended monologue by an aging woman coming to terms with the departure of her lover for a rival, it's a part she says she has wanted to play her entire career. "When I started to think about it, I was too young," she tells *THR*. "But I kept it in my heart for a long time." Mother and son rehearsed for several weeks, "talking about every line, every gesture," according to Ponti — something the actress, given to instinctive performances, claims never to have done before. "I told her if we didn't rehearse we'd hit the same emotional notes over and over again," says Ponti, who adds that *Human Voice* was shot on the same Rome soundstage, "by pure coincidence," as Loren's 1977 film *A Special Day*. So how was it to work on the project *en famille*? Says Loren: "It was the joy of my life."

Cannes' Secret Island Bash

L.A.-based actor and liquor heir Sid Mallya, who's repped by CAA, already has been named *GQ India's*



Guests were brought over to the private island party by yacht.

most stylish man. But if the fest gave an award for most stylish party venue, he'd take home the Palme for the fete at his castle on Ile Sainte-Marguerite just off the coast of Cannes. The island, once owned by Louis XIV, is best-known as the place where the Man in the Iron Mask was imprisoned, but guests had free reign over the 3½-acre private estate at the event co-hosted by Untitled's Laura Rister; Film House Germany's Christian Angermayer; producers Nadine de Barros, Robert Ogden Barnum and Daniel Wagner; and Prodigy PR's Erik Bright. The drinks flowed (Mallya's family owns the world's third-largest spirits company, which includes Kingfisher beer) as industry insiders such as Jeff Most, producer of the upcoming Johnny Depp and Amber Heard starrer *London Fields*, and Charles Heaphy, who heads up film financing at First Republic, watched the sunset from the poolside patio.



Linde

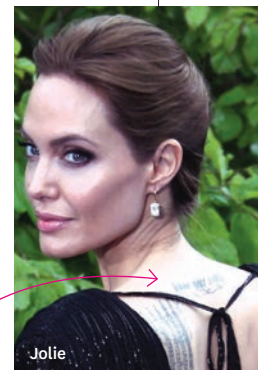
Tux Trouble for Film Execs

It's not just tying that bow tie. As more than a few movie men learn each year, the Palais tuxedo situation is a reliably fraught affair. On May 18, at the premiere of *The Rover*, the film's producer David Linde recalled getting puzzled looks as he headed to an opening years ago. His offense? Choosing a seersucker jacket. Joel Pearlman, Village Roadshow's chief, which is distributing *Rover*, says he once ripped one of his pant legs while getting up from his seat, cutting himself in the process. "I was," he remembers, "a bloody mess." — WITH REPORTING BY PAMELA MCCLINTOCK AND RHONDA RICHFORD



RED CARPET MIX MASTERS SYNAPSON

U.S. red carpets have no soundtrack since the plentiful video crews would revolt. But Canal+ is the only broadcast entity allowed to cover the Cannes carpet, and the music for the past three years has been handled by popular French electronic duo Synapson (Alex Chiare, above left, and Paul Cucuron), who curate every festival premiere's typically upbeat — nay, downright clubby — mix, ranging from Elvis Presley and Queen to contemporary French pop favorites. Their favorite part of the job: Just like American nighttime talk show music mavens Paul Schaeffer and The Roots, they methodically pair songs and stars. Juror Sofia Coppola, for instance, entered to a track by husband Thomas Mars' band Phoenix, and last year, after noticing that Angelina Jolie had a Clash lyric tattooed across the back of her neck ("Know Your Rights"), they played the punk band to her arrival. "We pick songs that remind them of something, that create their moment," says Chiare. Except when the celebrities themselves have special requests. Some French actors and directors who know Synapson occasionally have asked for certain songs. Notes Chiare: "We only say yes if it fits the carpet."



Jolie



Creme Brulee

Although the English and Spanish dispute its origin, the French have made a national treasure (some might argue cliché) out of the torched-caramel treat, which periodically cycles through periods of neglect, revival and faddishness — Matcha green tea custard, anyone? Undaunted, *THR* cracked into two of Cannes' classic vanilla incarnations to find out which best held up the tradition.



— LE CAVEAU 30 —

This open-armed Art Deco dining room near the Old Port, at 45 rue Felix Faure, is a magnet for foreign tourists seeking Gallic greatest hits. Among them is its bumper creme brulee. The sugar sheet, while nicely crunchy, is burnt past the precipice of bitterness. Even more unacceptable, as it's not a matter of an honest technical miss but a conscious aesthetic choice, is the, well, plain vanilla, entirely lacking complexity or dimension. Likely, and shamefully, extract was employed. A real non-non.



— L'AFFABLE —

Bustling and tightly packed, a put-together study in taupe- and gray modernism, this tiny orchid-stuffed space at 5 rue la Fontaine sends out a rather large creme brulee — one frankly big enough to split. Then again, you may not want to. There's no extract here. Witness the telltale black multitude of speckles connoting the presence not of extract but the real thing, vanilla bean. The custard is silky and smooth, totally addictive. And the caramel, ever so diaphanously torched and shattering, acts as the consummate counterpoint.

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WHAT TO BUY, WEAR AND KNOW IN CANNES by Merle Ginsberg

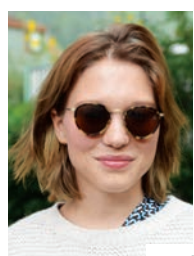
A STAR TETE-A-TETE

Before Cannes



Naomi Watts

At Cannes



Lea Seydoux



Jennifer Lawrence



Rosario Dawson



Blake Lively



The Croisette's New Coifs

All women know: If you want to get attention, change your hairstyle. **Jennifer Lawrence**, making the rounds promoting *The Hunger Games: Mockingjay — Part 1*, looked understated and chic, but instead of her gamine crop of the past awards season, she sported a fresh short bob. It was very **Cotillard**-like (**Marion** and Lawrence both are faces of Dior) and could not be achieved without a couple of curling irons, all kinds of rollers — basically, traveling with a hairstylist, which many ladies in Cannes clearly are. **Blake Lively**, who usually flashes long tousled waves, wowed the crowd at husband **Ryan Reynolds'** *The Captive* premiere in a sleek pomaded chignon. In her black-and-white Gucci ballgown, she looked like something out of an **Irving Penn** photo. **Rosario Dawson's** new look might have been the most shocking: a portion of her beautiful brown hair is now shaved at the temple. And **Lea Seydoux**, blonde and punky in *Blue Is the Warmest Color*, showed off wavy auburn locks that made her almost unrecognizable. **Naomi Watts** added hair extensions and did a lot of braids and ponytails. Yes, there's something about new tresses — accompanied by new dresses — that draws in not only onlookers and shutterbugs at the Palais but the millions of people checking out the photos online, who'll no doubt be showing the pix to their own hairdressers *toute suite*.

DRESS DU JOUR



The back!

HILARY SWANK in *Atelier Versace*

In *The Homesman*, Swank's Mary Bee is constantly called "plain," hard to believe as the actress ascended the Palais stairs in this silk one-shoulder gown replete with every bit of 1930s Palladian Old Hollywood glamour. **Donatella** could pack in to one look. It might be dangerously close to **Kate Hudson's** silk *Atelier Versace* at the Oscars, but it's so figure-flattering, who cares?

3 Questions With Carine Roitfeld

Red is the theme color for this year's amFAR ball, which raises money for AIDS research, and clothes from Altuzarra, Burberry, Miu Miu and more will be burning up the stage at the Hotel du Cap on May 22. The *CR Fashion Book* editor spoke with *THR* about curating the ball, which will feature performances from **Lana Del Rey** and **Robin Thicke**, for the third time.



Roitfeld at the 2012 amFAR event.

What made you take on this project?

I've had many friends that unfortunately died, many years ago, and I do this for my friends. I'll keep on fighting for them.

Rosie Huntington-Whiteley, Arizona Muse and Karlie Kloss are flying in to walk in the show. How do you get all these supermodels to participate?

All the top models in the industry come to work for free because it's a great cause, and a great time. They are big stars, they can do a

week of holiday, or a week of paid work, but we are proud they take the time for charity.

Is it hard to get designers to donate gowns?

The first season that amFAR approached me, it was very last-minute. So we just asked all the designers to pull out a black dress. Now the designers take us very seriously and design special dresses. We need more and more girls because we have more and more dresses each year. And I myself never wear the theme color that night. No competition.



marco toxi

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Abel Ferrara

The indie icon discusses why you should ‘just go f—ing watch’ his controversial new drama, *Welcome to New York*

By Ariston Anderson

BRONX NATIVE ABEL Ferrara is back in Cannes with *Welcome to New York*, a fictional account of the Dominique Strauss-Kahn sexual assault case. While the film was snubbed by Cannes’ official selection committee — though whether for fear of scandal or in protest of producer-distributor Wild Bunch releasing the title straight to VOD in Europe isn’t clear — Wild Bunch held a special screening for the press May 17.

In the film, Gerard Depardieu — a French star with his own experience with public scandal — falls effortlessly into the role of the DSK character, called, for legal reasons, Mr. Devereaux. Ferrara, 62, who has been living in Rome, is finishing up his next film, *Pasolini*, starring Cannes juror Willem Dafoe as the visionary Italian filmmaker. *The Hollywood Reporter* spoke to Ferrara in Cannes about rediscovering the joy of cinema, why he considers *Welcome to New York* a vampire movie and the secret to editing great actors.

What was the most challenging thing about working with an actor like Gerard Depardieu?

The challenge is to match his energy, his f—ing imagination. The challenge for me as a director is to give the actor the space to be as good as he can be. We find it together.

Depardieu has said filmmaking is too serious these days. Is the end goal just to have fun with it?

It’s an uptight situation. There’s a lot of money behind the film. But when you’re out there you gotta be free; you gotta make it happen; you gotta dig it. More than anything, what I got from Gerard was the joy of making films.

He’d be the first guy on the set, before the grips, the gaffers. There was no [trailer], no entourage. He took the chair and put

it right in the middle of the set. They’re hanging lights, wiring the thing. He’s bullshitting with the guys. He’s writing his lines; he’s doing his thing.

He changed his clothes once. We were on the Lower East Side. We had to bring him to a spot, but the light was going down, everyone’s getting all crazy to get the shot in time. I turn around, and this guy, the size of him, goes into the hallway of some Chinatown apartment building and changes. At one point he was changing stark naked in this f—ing hallway. Like if anybody was coming down the steps, they would have had a nervous breakdown. That’s the kind of guy he is. And he’s made 200-something films, and he’s the last guy on the set. He’s with the guys, with the people. And that’s the beauty of him.

How much of the acting was improvised versus scripted?

Every performance is an improvisation. The writing of a script is an improvisation. We wrote the script and we worked on the scenes. Chris Zois, the writer, was on the set. He was there with the actors. OK for some of the actors, Baby Jackie [Jacqueline Bisset], the lines were important. For Gerard, the lines weren’t important.

For me, I don’t want to hear the f—ing script, especially if I worked on it. There’s a great line Harvey Keitel says in *Dangerous Game*. He says, “Man, don’t give me the shit I gave you.”

BY THE NUMBERS

19

Feature films Ferrara has directed

\$2.5M

Box office of *King of New York* (1990), his highest-grossing film

8

Number of times Ferrara used the F-word in this interview



“Someone asked me, ‘Why did you make these scenes go on for so long?’” says Ferrara. “Hey man, I didn’t act them. Ask the f—ing actor.”

Where did Depardieu’s animalistic grunting come from?

From his gut. That’s him. The thing about the performance — and this is the nightmare of dubbing, of changing languages — [is] people not seeing it with the actor that does it. It’s not even the words he’s saying. The words you can match. It’s the f—ing guy’s breath. You get all that on those microphones. And when you start dubbing things in these f—ing synthetic studios six months later, you can’t believe what you’re missing.

How difficult was it to put the financing together?

With a lot of films, we never get the financing. The great thing here was that when push came to shove, Gerard brought in [equity investor] Pascale [Perez], and they came up with the money outside of the system, which is basically where we mostly find money. And of course, Vincent Maraval and Wild Bunch. And New York City put in a good chunk on their tax deal. Thank you, New York.

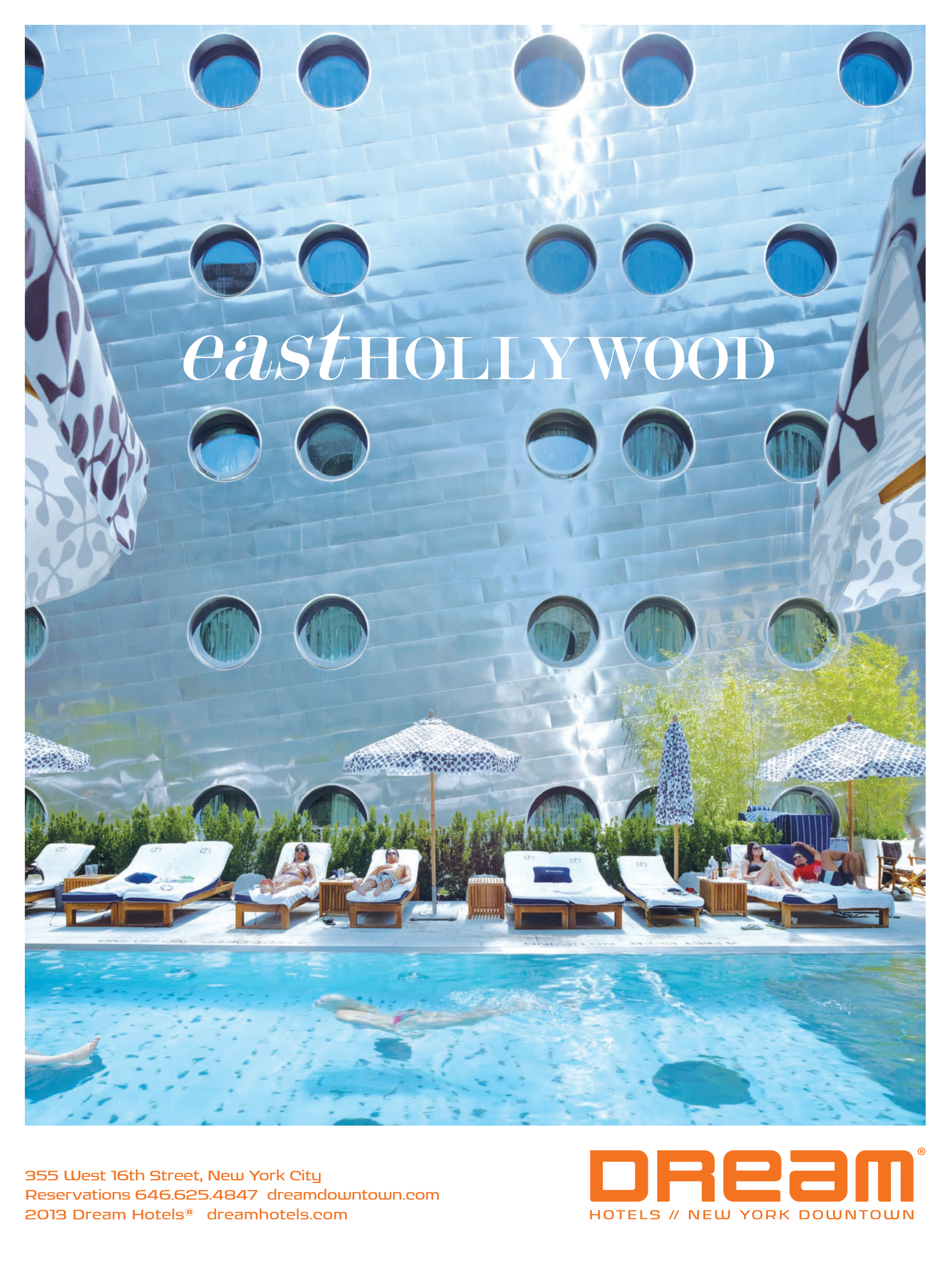
With *Bad Lieutenant*, *Welcome to New York* and now *Pasolini*, you show people succumbing to their addictions. What’s next?

For these films, I hope this is the last film I do like this, because in my mind, these films take these guys from point A to point B. When they talk about

redemption, I don’t see redemption in any of these people, especially in *Welcome to New York*. He’s railing against the gods, bad-mouthing God, he’s bad-mouthing his mother. The guy is looking out, and never looking in the mirror. And it’s funny because there are no mirrors in those movies. They’re like vampire movies. There is no reflection for these guys, because they’re not looking at themselves, and they could care less about themselves. These guys never turn that corner. Hopefully I’ll make a film about that next.

IFC will release *Welcome to New York* in the U.S. Will there be a wide theatrical release?

Who cares. I just want them to put it out and respect the movie and get it out there, with the net, without the net, whatever. People want to see it in a theater. People want to see it at home. People want to see it on a phone in the bathroom. However you want to see it, man. *Pasolini* said the greatest thing: He said, “The protagonist of any novel is the reader himself.” If you watch a film, you’re the artist now. So if you want to watch it on your telephone, in your bed, all curled up with your f—ing slippers on, go ahead! If you want to watch it with 300 people, watch it with 300 people. Just go f—ing watch it. **THR**



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IN A COUNTRY WHERE MAKING money has become the national obsession, Zhang Zhao, CEO of LeVision Pictures, is passionate about cinema and China's creative future in a way that is both refreshing and rare.

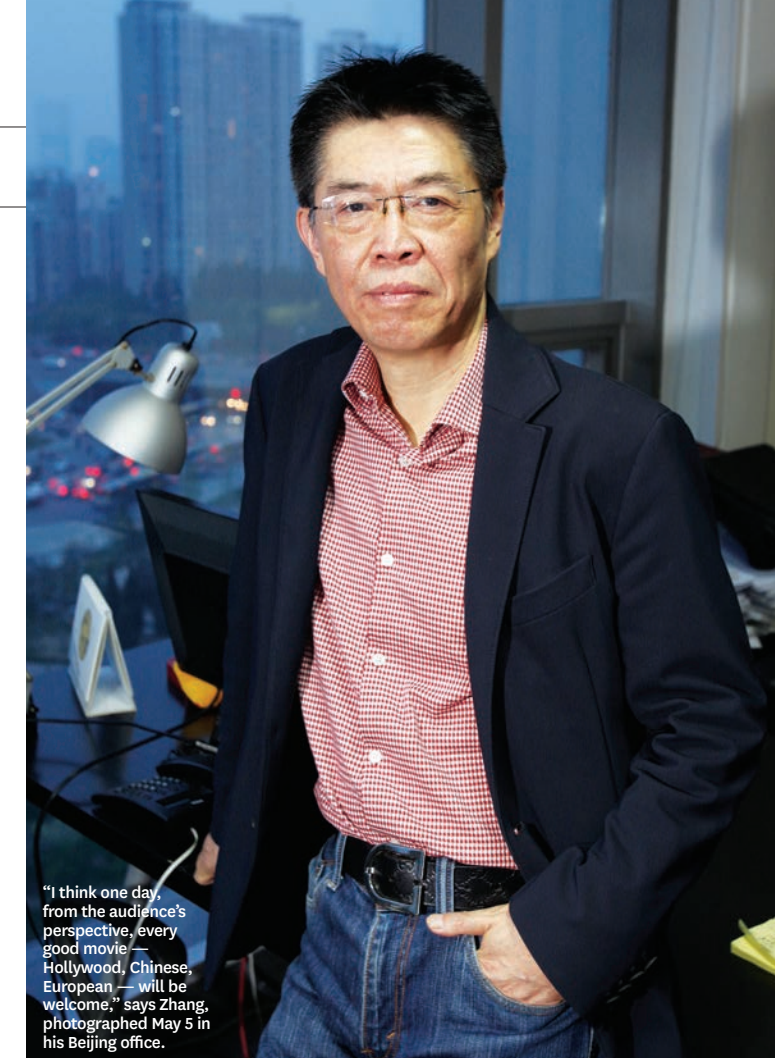
The film-production wing of Leshi Internet Information and Technology Corp., LeVision hired Zhang to take over the fledgling studio as CEO in 2011. By 2013 the company ranked third in overall box office in China and had hired Zhang Yimou, arguably China's most high-profile filmmaker, as its artistic director. The two Zhangs (no relation) are in Cannes this year for the out-of-competition *Coming Home*, a sweeping drama set against the backdrop of the Cultural Revolution. The married ping-pong fanatic, 50, who lives in Beijing, talked to *THR* about LeVision's rapid rise at the Chinese box office and the strategic advantage China has that Hollywood never will match (hint: 1.3 billion people).

LeVision has undergone a rapid transformation over the past three years. How did that happen?

Already last year, our company came in third for the year at the box office. This year, I believe we will rank even higher. That is why we announced in April that we are no longer going to pursue market share, we are going to transform into an Internet company. And we're going to call ourselves an Internet company and not a movie studio. What we do is facilitate the crossover between moviegoers and Internet users. Turn all the moviegoers into Internet video viewers — that's what we are going to pursue for the next three or five years. But we have to keep making good movies. If we can successfully turn ourselves into an Internet company, we also will start a merchandising business. So, that's a big journey for the Chinese movie industry.

How did you get into the film business?

I studied Information Technology at Fudan University in the early 1980s, in Shanghai, my hometown. I was heavily involved in campus drama. At that time there was a strong sense of momentum



"I think one day, from the audience's perspective, every good movie — Hollywood, Chinese, European — will be welcome," says Zhang, photographed May 5 in his Beijing office.

CEO OF LEVISION PICTURES

Zhang Zhao

The film exec sounds off on what China can learn from Hollywood (and vice versa) and why he doesn't care that *Coming Home* didn't score a competition slot: 'I don't need Cannes to tell me whether it is good or not' By Clifford Coonan

about China opening to the world, academically, socially or consciously. We had a chance to learn a lot about Renaissance art in Europe, a lot of Western ideas and philosophy. That was very important. It heavily influenced me and a lot of young people.

After I graduated, I went to graduate school at Fudan to study philosophy. My parents were high-ranking naval officers — my father was a technician on a nuclear submarine. They thought I should study computer science or something, but my interest has always been in art, philosophy and humanities. Unfortunately, it ended in 1989 [with the student-led pro-democracy demonstrations]. That was a very interesting time! I had to leave the country.

I went to New York to study philosophy at CUNY in 1989 and then went to film school at NYU. I came back to China in 1996. I got a call from the China Film Bureau. I made a few short movies and got some awards. They

called me and said they wanted to have new directors from overseas for movies and TV series. They asked if I wanted to come back and talk. So I flew back.

How do you decide whether or not to give a film a green light?

The most important thing to me is not about what kind of movie we are making. It's about how we can transform a traditional film business model into one that fits into the Internet era. Once you make that transformation, you are able to make more movies like *Coming Home*, *Old Boys* or *Tiny Times*. You can support all these movies, which are kind of revolutionary. Not popcorn movies or Hollywood movies. The best thing I can do is produce more interesting movies and still make money.

Do you think Hollywood understands the changes underway in the Chinese industry?

They are getting it. Hollywood is obviously very advanced in terms

of production, technology, and storytelling. But China has the biggest crowd. The Chinese audience is paying a lot of attention to movies made without great storytelling, without great filmmakers, without big budgets, and without advanced technology — but they're still achieving big box office. The Internet is supporting smaller movies, art movies or co-productions. It is very important to have this diversity of moviemaking. That's why we are trying to make movies that aren't just copies of blockbusters. For a healthy industry, you need to have variety. We need to learn not only from Hollywood, but also from European filmmakers. If you go to Cannes, you see a lot of great movies. We need this diversity to have a healthy ecology in the industry.

How do you feel about Cannes giving *Coming Home* a special screening, instead of putting it in the competition?

It doesn't make any difference. I don't think a movie's quality should be judged on whether you get into the competition or not. I am not worried. The film is already finished. I don't need Cannes to tell me whether it is good or not.

How is China facing up to the competition from overseas?

It's not easy. If we're talking about the domestic industry, I really don't think we should focus on Hollywood versus China. We should focus on how we are going to provide better product to the customer.

Do you think China soon will play a bigger role in Hollywood?

It obviously will. I don't believe that Hollywood belongs to the United States. It belongs to the world. You always see money coming from Japan, Europe or China. Capital is a global treasure. It doesn't matter where it comes from. In Hollywood, they have made so much progress in terms of content by integrating talent from all over the world. But when it comes to future business models, I think China has the chance to contribute something interesting too. **THR**



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REVIEWS

IN COMPETITION



Wrestler Tatum (left) is at the beck and call of Carell.

Foxcatcher

A superbly modulated study of a twisted mind delivers a career-changing performance by Steve Carell BY TODD MCCARTHY

MESMERIZING IN ITS INCREMENTAL LAYERING OF A bizarre, tragic and thoroughly warped character study, *Foxcatcher* sees director Bennett Miller well surpassing even the fine work he did in his previous two films, *Capote* and *Moneyball*.

Centered on an astonishing and utterly unexpected serious turn by Steve Carell, this beautifully modulated work has a great deal on its mind about America's privileged class, usurious relationships, brotherly bonds and how deeply sublimated urges can assert themselves in unsavory ways. Yet another adventurous, first-class production from Annapurna Pictures, the Sony Pictures Classics release has everything going for it to prevail as one of the major prestige titles of late 2014.

The superb screenplay by E. Max Frye and Dan Futterman scores strongly on several fronts: Penetrating the mindset of the uppermost tier of longstanding East Coast wealth, making some very diverse characters psychologically plausible and revealing in smartly judged stages the sickness of a man both emotionally and sexually stunted. It's fascinating to behold such an exceptionally detailed and creepy study of monumental self-repression and the results it can yield.

The story hinges on a shocking murder committed in 1996 by John du Pont, an oddball member of one of the country's richest families, of Dave Schultz, a former Olympic wrestler who ran the titular training program at the center du Pont built on his Pennsylvania estate. It took a long time — nine years — to build up to the crime, which seemed so lacking in motive that du Pont simply was declared not to be “in his right mind” when he put three bullets into his longtime associate.

Bennett and his writers have dedicated themselves to detailing what they believe really was behind the sorrowful affair. In 1987, Mark Schultz (Channing Tatum) is a dour young man seemingly at a dead

end. A gold-medal winner in wrestling three years earlier at the Los Angeles Olympic games, all he can do now is stare at the medals in his crappy apartment and try to rouse the interest of elementary school students in sports. His older brother Dave (Mark Ruffalo) also took home wrestling gold and is Mark's only source of human warmth, but he's off in Colorado with his wife, Nancy (Sienna Miller), and their kids.

Mark could therefore not be more susceptible to persuasion when he's paged to fly for a visit to the du Pont estate. When the host appears, the man looks like a shrimp compared to his powerfully built guest; he has pasty, colorless skin, a high, whiny voice and posture that emphasizes his pear shape.

Noticing all this, you do a double-take when you realize that the actor playing du Pont is Carell. Haughty through money and position, he's weak in every other way, also seemingly without friends but with a special loathing for his aged imperious mother (a commanding Vanessa Redgrave). From the beginning, you can't take your eyes off Carell; as if by some secret alchemy, the actor makes you believe that his character is an entirely uncharismatic man while delivering a completely charismatic performance.

Installing Mark in a guest house, du Pont inspires him with patriotic statements about how the young man can help America be strong again and how he wants him to win at the World Cup games in France, which he does, and then at the Seoul Olympics, for which more young wrestlers are brought in for Mark to train. But it starts

to become evident that du Pont has something else on his mind. He soon has Mark give him personal wrestling lessons, an obvious excuse for physical contact. It isn't long before he encourages Mark to join him in taking drugs. Exactly what goes on between the two behind closed doors isn't explicitly stated but it seems quite clear, while Mark's physical condition deteriorates to the point that he can hardly compete anymore.

With the Olympics looming, du Pont suddenly turns on Mark and persuades Dave to come lead the effort for the 1988 Olympics. The dynamics keep shifting from the Olympics to the entirely unprovoked climax, a sorry affair indeed. It's a sick, twisted story, which is all the more to the credit of the filmmakers for having made it absolutely worth telling.

Benett Miller gets it all done here; few films are as loaded with, and benefited by, churning subtext as this one. For a story that plays out over nearly a decade, the director achieves a very fine balance both in the dramatic rhythms and overall shaping. While Carell dominates with his entirely unexpected performance, he is superbly backed up by his co-stars. Playing a young man who doesn't have a clue how to articulate his feelings and suffers for it, Tatum is a smoldering, festering piece of emotional raw meat, able to be manipulated this way and that by his benefactor. You feel his pain. As the older and exceptionally capable older brother, Ruffalo bestows his character with a profoundly genial nature that suggests that no one could possibly dislike this guy, much less be provoked to murder him. But he had emotional wealth, instant likability and physical capacity, things John du Pont could never buy.

In Competition

Cast Steve Carell, Channing Tatum, Mark Ruffalo, Vanessa Redgrave

Director Bennett Miller // 135 minutes

IN COMPETITION



Psychotherapist Cusack is a quack to the stars.

Map to the Stars

David Cronenberg's latest project, featuring Julianne Moore, Mia Wasikowska and Robert Pattinson, is reminiscent of the severely negative films about Hollywood from the 1970s BY TODD MCCARTHY

Throughout his prolific 45-year career, Canadian director David Cronenberg had never before gone south of the border to film anything in Hollywood until lured by Bruce Wagner's original script for *Maps to the Stars*. Even at that, he spent only a week there to cover exteriors, but it was enough to provide an honest backdrop to this luridly over-the-top tale of toxic familial relations, out-of-control egos and the past continuing to haunt the present. Some of the very black humor and snarky insider quips hit the bull's eye, and Julianne Moore, in particular, gives her all for the occasion. But the unmodulated and overweening bile is reminiscent of the severely negative films about Hollywood from the 1970s, such as *Myra Breckinridge*, *Alex in Wonderland* and *The Day of the Locust*, and it's unlikely this one will have any better a box-office fate.

Ever since he arrived on the literary scene in the 1980s with *Force Majeure: The Bud Wiggins Stories*, Wagner has tried to position himself as the ultimate Hollywood outsider/insider, a sardonic sage who can spill all the secrets but still remain a member of the club. He may know what he's talking about, but he also exaggerates for effect, in this case by upping the ante with elements of incest, murder and a Bieberesque monster of a pubescent star who nearly strangles to death a younger child actor.

It's often the case that outsiders have a way of looking at any setting, including

Hollywood, and seeing things locals take for granted. But Cronenberg assumes a distinctly clinical approach to the emotional, social and business shenanigans on display here, a perspective that has brilliantly served some of his overtly psychological, horror and sci-fi pieces but gives this one a brittle and airless feel.

Arriving from Jupiter, she says, and inserting herself into the main characters' lives very quickly is Agatha (Mia Wasikowska), a chatty yet mysterious young woman with scarred neck and hands who pushily befriends her would-be actor-writer limo driver (Robert Pattinson) and quickly gets a job as personal assistant to aging leading lady Havana Segrand (Moore). Paradoxically, Havana is both the most hysterical and most self-aware person onscreen here — hysterical precisely because she's painfully aware she's looking older and will have trouble getting roles because of it.

At the moment, she's particularly riled over the possibility of not getting the part her own mother played years before in a film now being remade. The sentiments of age-sensitive actresses are nothing new, but Havana takes them to new heights inspiring Moore to a verbally and physically out-there performance that isn't always funny but certainly is bold and, at its core, believable.

But the film's most au courant and inflammatory conceit is no doubt the portrait of the 13-year-old megastar Benjie Weiss (Evan

Bird), a kid just out of rehab whose longtime success on TV and \$780 million gross for his latest film allow him to call his agent stuff like "Jew faggot" and get away with it, thinks it's funny when he labels people "vabinas" and, on a would-be good-will visit, asks a hospitalized young girl how her AIDS is doing.

Fully supporting this extravagantly articulate little cretin is his witchlike manager mother Cristina (Olivia Williams), while his dad, Safford (John Cusack), is a self-help guru of TV and book fame who also administers very unpleasant-looking physical therapy to Havana.

The action is always on the move from one expensively appointed location to another — parties where Benjie gossips with vapid young things, executive meetings, film shoots and vivid, if not explicit, sex scenes involving the perennially available Havana, one a three-way with another woman and a guy, the other a rear-end backseat quickie with Pattinson's driver in his town car.

The problem with unalloyed cynicism is that it gets old faster than nearly any other intellectual posture and feels cheap in the bargain. On top of this, Wagner's climactic revelation here, which relates to where the mysterious Agatha really came from other than another planet, doesn't seem quite as outrageous as the stuff involving Benjie, which is the most 21st century of everything the film holds up to the audience's presumed amusement and its own ridicule.

Wagner peppers his dialogue with some memorable profanities and extreme expressions of ego, all no doubt jotted down from real life into his notepad. But perhaps the best line — an L.A. witticism if there ever was one — comes from an older woman who, asked how she's doing upon a chance encounter at the Chateau Marmont, replies, "When I get in touch with myself, I'll let you know."

The women and the youngsters have the best roles here; Moore and Wasikowska throw themselves into theirs, mostly to good effect but at times over-recklessly, while Williams provides a mortifying picture of a Hollywood monster mom. Bird is precociously impressive as a kid who should be sentenced to boot camp and then Afghanistan, while Cusack and Pattinson are indifferent in dimensionless roles.

This Canadian-German co-production looks sharp, but, in the end, comes off like a prank more than a coherent take on 21st century Hollywood, even if there are crumbs of truth and wit scattered throughout it.

In Competition

Cast Julianne Moore, Mia Wasikowska, Olivia Williams, Evan Bird, Sarah Gadon, Niamh Wilson, Dawn Greenhalgh, John Cusack, Robert Pattinson

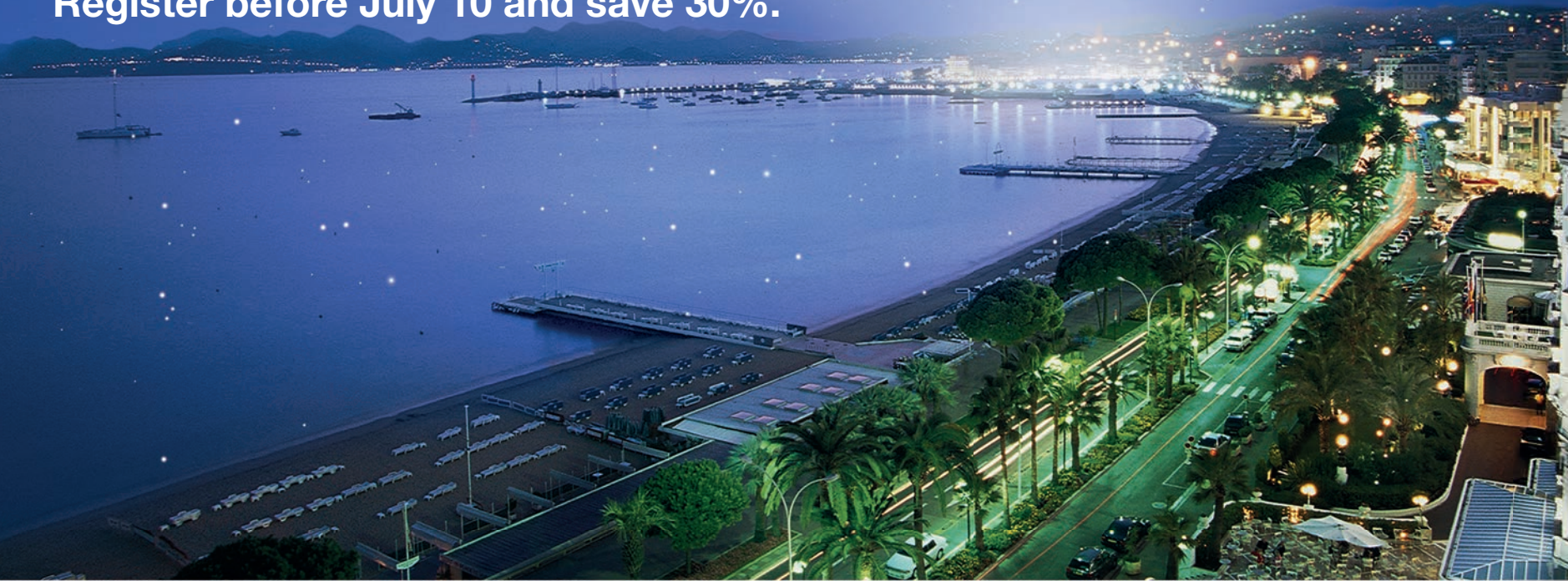
Director David Cronenberg // 112 minutes

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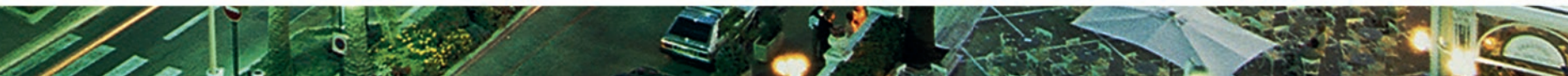
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Land of Plenty

Viggo Mortensen searches for his runaway daughter in the wilds of South America BY DEBORAH YOUNG

Argentinian director Lisandro Alonso has built a cult following around a handful of elegant, minimalist films made for meditative minds. In comparison to his earlier work, the most surprising thing about *Land of Plenty* (*Jauja*) is its relative verbosity and the traces of actual narrative in the screenplay written by poet and journalist Fabian Casas. Another prime attraction is actor Viggo Mortensen in the role of a dizzy 19th century army captain whose search for his missing daughter in the wilds of South America turns into a long existential journey.

Whether these elements will suffice to enlarge the director's circle of admirers is doubtful, though, because it remains an extremely enigmatic work that dangles possible meanings before



Mortensen has a deadly encounter.

viewers. While all audiences will find it a head-scratcher, some will leave the theater more frustrated than others. Its reception in Cannes' Un Certain Regard was ecstatic, and the long list of co-producing countries guarantees the film will travel.

The characters in the main body of the film are dressed in his-

torical costumes that look vaguely 19th century. Two Spanish-speaking officers are camped out on a seashore along with Danish Capt. Dinesen (Mortensen) and his teen daughter, Ingeborg (Viilbjork Mallin Agger). When a brutish lieutenant makes eyes at her after masturbating in a pool of water, Dinesen becomes alarmed. There is little need to worry, however, because Inge soon runs off with a handsome young soldier, and the good captain takes off on his own to find her.

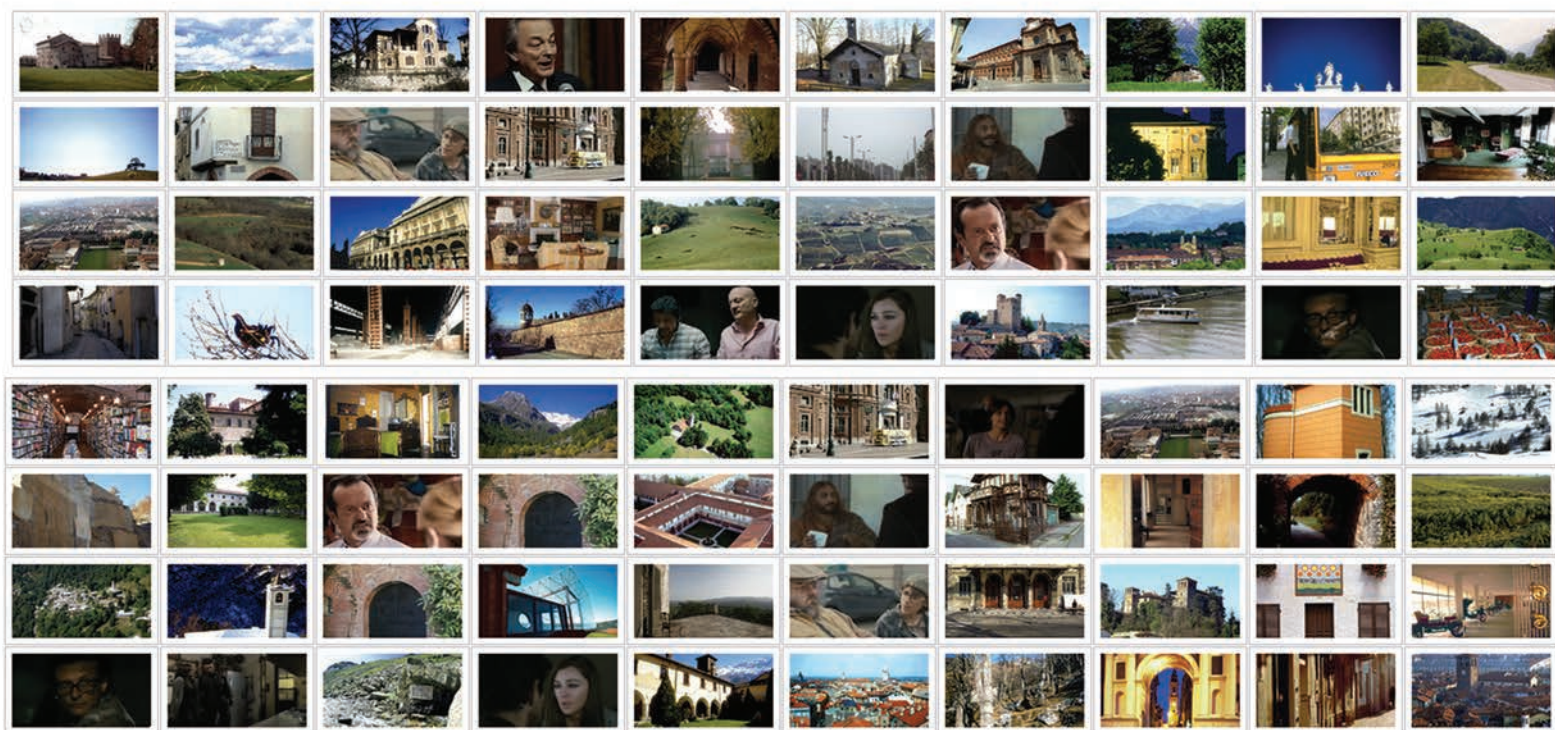
One of the dangers lurking out there is the legendary Zuluaga, a courageous officer and leader of men gone wild. This brings to mind Kurtz from *Heart of Darkness* or Werner Herzog's *Aguirre, the Wrath of God*. Both figures relate to colonialism, and barbarism vs. civilization. Certainly the Europeans have little to recommend them, especially after the lieutenant intimates that the army's aim is to exterminate the locals. Dinesen's goal is to

go home to Europe, but Inge's disappearance scotches that. Mortensen turns the captain into a clumsy, huffing and puffing clown who has trouble mounting a horse. His brushes with the mysterious Zuluaga are fleeting but deadly, marked by ancient-looking totems and barbaric savagery.

Just when the sight of the captain stumbling through nature begins to get tiresome, the film's final half hour changes register completely. Suddenly the viewer enters a sort of ghost story/time-warp as Dinesen follows a mysterious dog to a strange encounter in a very shamanic space. The last sequence takes the esoterism one step farther, in a beautiful ending that seems to link European wealth to those long-ago events in Latin America.

Un Certain Regard

Cast Viggo Mortensen, Viilbjork Mallin Agger, Chita Norby
Director Lisandro Alonso
108 minutes



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Ardor

Despite the fiery passion implicit in its title, this rumble in the jungle lacks heat **BY DAVID ROONEY**

The third Western in Cannes this year, following *The Salvation* and *The Homesman*, Argentinian director Pablo Fendrik's *Ardor* airlifts the genre — replete with taciturn hero, embattled frontier holdouts and ruthless guns-for-hire — into the misty jungles along the edge of the Rio Parana. While distinguished by its lush settings and quasi-mystical vein, the film is somewhat ponderous and low on narrative muscle. But the smoldering presence of leads Gael Garcia Bernal and Alice Braga should give the handsome production a boost in Latin markets.

Onscreen text at the start informs us of ancient rituals by which those who live in the dense rainforests invoke beings from the river to protect them. Much of the early intrigue is pegged to the

enigmatic introduction of Garcia Bernal's character, and whether he's mortal or magical.

Credited as Kai though never named in the film, he emerges shirtless from the river with some nifty neo-tribal tattoo work adorning his shoulders. This guy clearly is in harmony with the natural world; he harnesses



Garcia Bernal hunts down mercenaries.

the medicinal properties of the jungle's plants and animals, makes weapons of its vines and sticks, and experiences its violations like personal wounds. In old-school Western terms, he's the stoic noble savage. Or at least writer-director Fendrik teases us into thinking that.

Three brothers work as mercenaries for companies burning down the jungle and replacing it with pine and soy plantations, evicting local farmers by any means necessary. After forcing one such farmer to sign a false bill of sale, they then murder him in front of his daughter, Vania (Braga), and abduct her. It becomes disappointingly clear that Kai is not some powerful river god when he remains in hiding, watching as these crimes take place. But he sets out to track the mercenaries and rescue Vania.

Having set up the action with plenty of tension, Fendrik allows the film's momentum to dissipate as it shuffles toward the final

showdown. But Fendrik handles the climactic action with confidence, as eight mercenaries close in on Kai and Vania, ending in a rifle duel in scorching sunlight right out of the Western playbook. But while there's some novelty in using genre conventions to contemplate the sin of taming a wild frontier, the reverential film takes itself far too seriously; it ends up being neither sufficiently inventive nor revisionist to surmount its archetypal cliches.

Garcia Bernal (also a producer), Braga and the rest of the cast are called upon mainly to project silent intensity, which they accomplish with conviction. But one wishes Fendrik had pushed the mystical elements further, perhaps into magic-realist territory.

Special Screening

Cast Gael Garcia Bernal, Alice Braga, Claudio Tolcachir
Writer-Director Pablo Fendrik
101 minutes

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Force Majeure

An avalanche does no bodily harm but leaves a Swedish family entirely wrecked nonetheless

BY BOYD VAN HOEIJ

Instead of rescuing his kids, a sporty Swedish father of two runs for the hills when faced with an avalanche on a ski trip in *Force Majeure*, the latest confrontational and sharply observed feature from Swedish provocateur Ruben Ostlund.

The filmmaker, back in Cannes after the 2008 Un Certain Regard-selected *Involuntary* and the 2011 Directors' Fortnight title *Play*, is as fond as ever of creating situations in which his characters are confronted with the worst or most unexpected side of themselves, though as in all his films, the ugliness is not the subject but the pretext for the story.

Apparently unfamiliar with the concept of oversharing, Swedish skiing tourist Ebba (Lisa Loven Kongsli) explains to another female Scandinavian tourist at a chic Alpine hotel why she's there with her husband (Johannes Bah Kuhnke) and preteen kids Harry (Vincent Wettergren) and Vera

(Clara Wettergren): "We're here because Tomas works too much; he's going to dedicate five days to his family."

At this point, they are still unaware these will be five very long days, as the photogenic family — immortalized in all their Ikea-catalog cuteness by a *photographe touristique* in the opening scene — will have to live down the aftermath of an unexpected event that happens during lunchtime on their second day: A "controlled avalanche" is rapidly approaching and might possibly engulf the outdoor terrace of the restaurant where they're eating, causing Ebba to take the kids and try to protect them from harm and Tomas to get his iPhone and gloves off the table and run.

Both clearly are shaken by the event, which in the end doesn't cause any bodily harm, though the young couple's rapport suffers what looks like irreparable damage. It's not even immediately



Kuhnke (second from left) is accused of selfishness by his wife.

clear to Tomas that he's done anything wrong and he's (at least outwardly) puzzled when the kids are mad and his wife gives him the cold shoulder.

In the subsequent days, husband and wife try to find a workable entente, and there's talk of agreeing on a "shared version" of events that both can live with. But Ebba's knowledge that she's married someone who is good-looking, works extremely hard and adores their kids but who becomes a selfish monster when push comes to shove seems to slowly poison the possibility of any type of future reconciliation.

The film's only real hiccup is

the finale, in which the tourists go home. The entire sequence, which features the family as just a small unit within a much larger group, might be trying to extrapolate what it has just shown on a larger scale but instead the opposite happens, as the events and dynamics don't jive with the film's general sense of a large, uncontrolled event having a devastating impact on an extremely intimate level.

Un Certain Regard

Cast Johannes Bah Kuhnke, Lisa Loven Kongsli, Clara Wettergren

Director Ruben Ostlund
118 minutes

Gente de Bien

Good intentions backfire in this nuanced and well-acted Colombian social drama

BY STEPHEN DALTON

It sometimes feels like Latin American cinema has monopolized dramas about social and economic injustice for decades, right back to the so-called ponomiseria ("misery porn") boom of the 1970s. Showing in the Critics Week section in Cannes, the French-Colombian drama *Gente de Bien* is the latest addition to this evergreen subgenre. The title has a double meaning, loosely translated both as "good people" and "rich people."

Though born in Colombia, young writer-director Franco Lolli studied filmmaking in Paris. After screening his short *Rodri* in the Directors' Fortnight in 2012, he developed *Gente de Bien* with support from French producers and a Cannes writing residency. The end result is a quietly absorbing and well-observed debut feature, tailor-made for festivals and South American screen specialists but lacking the thematic originality or knockout narrative punch needed to secure a big theatrical breakout.

The story's emotional center is Eric (Brayan Santamaria), a 10-year-old boy sent to live with his impoverished handyman father (Carlos Fernando Perez) in a grungy quarter of downtown Bogota. One of his more well-heeled clients is Maria Isabel (Alejandra Borrero), a kindly matriarch who takes pity on both Eric and his father, inviting them to stay at her family's luxurious country villa over the Christmas holiday when they would



Santamaria begins to understand class differences.

otherwise face eviction. But tensions soon begin to crackle between the rich owners and their poor guests, exposing the gap between festive pieties about Christian charity and the starker realities of class structure.

Santamaria is Lolli's secret weapon, giving a superbly naturalistic performance as an innocent young soul slowly waking up to social and economic injustice. His emoting never feels forced or studied, while his conversations with the other child actors have the freewheeling texture of observational documentary.

Aside from a heavy-handed subplot about a terminally ill dog, Lolli thankfully keeps preachy melodrama to a minimum. Crucially, he also displays a commendable reluctance to caricature his protagonists as one-dimensional victims or villains. Eric's father is socially marginalized yet also proud and moody. Maria Isabel is privileged and entitled but unfailingly generous. Both ultimately discover the harsh truth of Oscar Wilde's dictum that no good deed goes unpunished.

Critics Week

Cast Brayan Santamaria, Carlos Fernando Perez, Alejandra Borrero

Director Franco Lolli // 86 minutes



Beautiful Youth

Spanish filmmaker Jaime Rosales returns to Cannes with a somber portrait of wayward suburban youth BY JORDAN MINTZER

The title of Spanish writer-director Jaime Rosales' fifth feature, *Beautiful Youth*, can be taken both literally and cynically. On the one hand, the young couple at the heart of its loose-limbed narrative certainly are easy on the eyes, their gorgeous faces illuminating the drab Madrid suburbs where most of the action is set. On the other, the film's depiction of unemployed, directionless twentysomethings is anything but pretty, revealing a lost generation where few solutions exist beyond exploitation or expatriation. It's a premise we've seen before in the work of Larry Clark or Gus Van Sant, and one that sometimes can feel as aimless as its forlorn heroes, although the filmmaker offers up a few stylistic devices to help broaden his scope.

Making his fourth appearance in Cannes, Rosales has forged a name for himself on the festival circuit as a sort of Spanish Michael Haneke, with a series of semiformalist features filled with a bleak sense of modern-day malaise. Yet while *Beautiful Youth* may be a tad more accessible than the director's previous work, its characters remain for the most part obtuse. Niche art house distributors, primarily in Western Europe, will thus be the best spots for this film.

Kicking off with Natalia (Ingrid Garcia-Jonsson) taking a pregnancy test, the script immediately launches into the predicament that will affect her and b.f., Carlos (Carlos Rodriguez), throughout the rest of the movie. Bored, tired and with no apparent job prospects, Natalia spends her time lingering around the house of her mom (Inma Nieto), while Carlos occasionally does construction jobs, with nothing else major on the horizon.

While Rosales' worldview certainly rings true — we've all encountered struggling, lost souls like Natalia and Carlos — it doesn't always make for engrossing drama, and the director's choice to purposely depict a pair of appealing but rather dull heroes can be frustrating. Likewise, the lack of a veritable plot prevents the feature from truly taking off. Where the film sustains interest is in some of the cinematic tools Rosales employs to deepen the narrative, most notably the use of smart phones to convey key passages in the story. Filling entire sequences with text messages, Instagram photos, Skype conversations, video games and emails, Rosales reveals to what extent Natalia and Carlos are dependent on technology. It's a rather bold move on the filmmaker's part.

Un Certain Regard

Cast Ingrid Garcia-Jonsson, Carlos Rodriguez, Inma Nieto

Director Jaime Rosales // 100 minutes

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DAUGHTERS

Maria Speth

92 min

Sales: Alpha Violet

15:30 h RIVIERA 4

THE LAST MENTSCH

Pierre-Henri Salfati

93 min

Sales: Atlas International Film

17:30 h RIVIERA 4

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Caroline Link

122 min

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REVIEWS



Young Molinaro
adjusts to life in a
children's shelter.

Refugiado

Diego Lerman's second appearance in Directors' Fortnight tracks a mother and son on the run through Argentina from an abusive husband BY LESLIE FELPERIN

A pregnant woman (Julieta Diaz) and her 7-year-old son (Sebastian Ezequiel Molinaro) go on the run from the boy's abusive father in Argentinian director Diego Lerman's fourth feature film, his second to show at the Cannes Directors' Fortnight sidebar after 2010's *The Invisible Eye*. Although not anywhere near as political as the 1980s-set parable *Eye*, and more straightforwardly conventional than Lerman's previous efforts — the stylized monochrome kidnapping comedy *Suddenly* (2002) and the crisscrosser *Meanwhile* (2007) — *Refugiado* is poignant, admirably executed, and touchingly performed by its two leads.

Matias (Molinaro) is a stolid little man with a mop of luxuriant ringlets and the ancient eyes of a child who's seen too much horror at home already. When his mother, Laura (Diaz), fails to pick him up at another child's birthday party (a scene of sonic assault that sets the tone of the exceedingly sharp and evocative sound design throughout), another mother takes him home to the rundown projects on the outskirts of Buenos Aires where he lives. There, they find Laura black and blue after another beating from her husband Fabian (who's never seen onscreen).

The protective nexus of police, doctors and social workers kicks into gear and Laura and Mati swiftly are rehomed straight from the hospital into a state-run women-and-children's shelter. Mati settles in quickly, befriending another little girl who's been through the same mill. A delightful-yet-appalling scene observes them playfully mimicking the cruel insults they've heard from their fathers. But Laura, still ambivalent about leaving Fabian, can't cope with the shelter's communal dormitories, almshouse-style squalor and painful counseling sessions.

Lead Diaz is an established player in Argentinian film and TV, and does solid work with Laura's slightly underwritten role, and Molinaro is a feisty and empathic presence, although with actors this young it's always a mystery as to who deserves the credit for the performance, the actor, the director or the editor.

D.P. Wojtek Staron delicately suggests a child's-eye view of the world with plenty of low-slung camera positions, although the film doesn't stick rigidly to Mati's POV. But odd angles, like the view of a street from the top of an ambulance, add to the sense that everything is slightly out of whack. The score by Jose Villalobos is plangent without being cloying, exactly like the movie itself.

Directors' Fortnight

Cast Julieta Diaz, Sebastian Ezequiel Molinaro

Director Diego Lerman

95 minutes

Spartacus & Cassandra

A doc about two Romani children who have to choose between two equally impossible things is heart-rending if familiar BY BOYD VAN HOEIJ

In the affecting documentary *Spartacus & Cassandra*, from director Ioanis Nuguet, two Romani children in France are forced to choose between a life on the streets with their parents or a more regular future that includes an education and a roof over their heads but with a foster family instead of their own.

Part of the parallel ACID section at the Cannes Film Fest, this 80-minute documentary manages to not only tell a heart-rending — if familiar — story but also to offset the shiver-inducing grittiness of destitution with some lyrical glimpses of hope and short scenes that showcase the simple joys of childhood that these kids are mostly missing out on.

Spartacus & Cassandra should be a natural pick for documentary and human-rights festivals and events as well as specialized distributors looking for a film that translates many of the subjects it deals with into very concrete human terms.

Spartacus, a 13-year-old rascal, and Cassandra, three years his junior, live with their parents on the street. Their father's main activity is drinking away the money they don't have, while their mother tries to make a little dough by selling practically wilted bouquets of lilies of the valley in a busy shopping street.

The family's been in France for six years, but their father doesn't want his children to attend school, though one gets the idea the paterfamilias is mainly against it not because it'll take his children away from him but rather because it means

he'll end up alone, with no one looking after him. Oftentimes, their mother simply looks on, bewailing her lot in life.

Clearly, this is not a healthy situation for kids to grow up in, and thankfully there's some help in the form of Camille, a girl who works as a trapeze artist at a circus and who's bigheartedness expresses itself in occasionally very stern behavior toward the kids, clearly for their own good. A child-welfare judge also steps in and asks them whether they'd prefer to be placed in foster homes, something the kids find very hard to decide, since it would mean abandoning their friends, family and community but could also mean a potentially better future.

When things get a little better, Spartacus wonders, in voice-over, if he "really deserves all this happiness," though a scene or so later he states that the "paradise he lives in is disgusting if his parents continue to live on the street." Indeed, the whole film suggests the catch-22 these kids are stuck in and it's clear that their occasionally difficult behavior is at least partially rooted in the fact that they come from a very poor and unstable home. An intense nighttime conversation between Spartacus and his drunk father suggests that even Spartacus knows where the main problem lies.

Nuguet captures all the drama with standard-for-the-genre handheld camerawork, though he occasionally allows more poetic image sequences of photos, super-8 and sped-up footage to seep into the proceedings, providing both relief from the shocking poverty of this family's life in the not-so-belle France as well as a suggestion of what childhood should really be like for these two children.

ACID

Writer-Director Ioanis Nuguet
80 minutes



NEW GERMAN FILMS IN CANNES 2014 TUESDAY, 20 MAY

09:30 h RIVIERA 4

BELOVED SISTERS

Dominik Graf

140 min

Sales: Global Screen

12:00 h RIVIERA 4

HANNA'S JOURNEY

Julia von Heinz

100 min

Sales: Media Luna New Films

13:45 h RIVIERA 4

DAUGHTERS

Maria Speth

92 min

Sales: Alpha Violet

15:30 h RIVIERA 4

THE LAST MENTSCH

Pierre-Henri Salfati

93 min

Sales: Atlas International Film

17:30 h RIVIERA 4

EXIT MARRAKECH

Caroline Link

122 min

Sales: ARRI Worldsales

19:45 h RIVIERA 4

TRUE LOVE WAYS

Mathieu Seiler

103 min

Sales: House of Film

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FESTIVAL SCREENING GUIDE

TODAY MAY 20

8:30 *Two Days*, One Night, Competition, Belgium, 95 mins., Lumiere, Wild Bunch; *When Animals Dream*, Critic's Week, Denmark, 84 mins., Miramar, Gaumont

9:00 *Queen and Country*, Directors Fortnight, United Kingdom, 114 mins., Theatre Croisette, Le Pacte

9:30 *Wild Tales*, Competition, Spain, 122 mins., Star 2, Film Factory Entertainment; *Xenia*, Un Certain Regard, France, 123 mins., Lerins 2, Pyramide International

9:45 *The Kindergarten Teacher*, Critic's Week, Israel, 120 mins., Olympia 4, Le Pacte

10:00 *Beautiful Youth*, Un Certain Regard, Spain, 106 mins., Olympia 6, NDM; *Self Made*, Critic's Week, Israel, 105 mins., Palais K, Westend Films

11:00 *Coming Home*, Out of Competition, China, 111 mins., Lumiere, Wild Bunch; *Foxcatcher*, Competition, USA, 130 mins., Salle du 60eme, Panorama Media/Annapurna; *Titli*, Un Certain Regard, India, 124 mins., Debussy, Westend Films

11:30 *Bird People*, Un Certain Regard, France, 127 mins., Riviera 3, Films Distribution; *Hope*, Critic's Week, France, 91 mins., Miramar, Pyramide International; *Jauja*, Un Certain Regard, Argentina, 108 mins., Palais H, NDM; *Mange Tes Morts*, Directors Fortnight, France, 94 mins., Arcades 1, Capricci Films

12:00 *Cartoonists: Foot Soldiers of Democracy?*, Out of Competition, France, 105 mins., Olympia 6, Kinology; *Darker Than Midnight*, Critic's Week, Italy, 94 mins., Olympia 7, Rai Trade; *Mange Tes Morts*, Directors Fortnight, France, 94 mins., Palais E, Capricci Films; *Whiplash*, Directors Fortnight, USA, 105 mins., Theatre Croisette, Sierra / Affinity

12:10 *Red Army*, Out of Competition, USA, 85 mins., Star 1, Wild Bunch

13:15 *A Girl at My Door*, Un Certain Regard, Korea (South), 119 mins., Bazin, CJ E&M Corporation / CJ Entertainment

13:30 *Party Girl*, Un Certain Regard, France, 95 mins., Star 3, Pyramide International; *The Blue Room*, Un Certain Regard, France, 76 mins., Arcades 1, Alfama Films; *The Tale of the Princess Kaguya*, Directors Fortnight, Japan, 137 mins., Star 4, Wild Bunch

13:45 *Gett*, The Trial of Viviane Amsellem, Directors Fortnight, France, 115 mins., Riviera 3, Films Distribution; *Maps to the Stars*, Competition, Canada, 148 mins., Salle du 60eme, Entertainment One Films International

14:00 *Ardor*, Out of Competition, Argentina, 90 mins., Palais I, Bac Films; *Lost River*, Un Certain Regard, USA, 75 mins., Debussy, Sierra / Affinity; *Two Days*, One Night, Competition, Belgium, 95 mins., Lumiere, Wild Bunch

14:30 *Tu Dors Nicole*, Directors Fortnight, Canada, 90 mins., Theatre Croisette, Seville International

15:00 *The Kindergarten Teacher*, Critic's Week, Israel, 120 mins., Miramar, Le Pacte

15:30 *Xenia*, Un Certain Regard, France, 123 mins., Bazin, Pyramide International

16:00 *Le Meraviglie*, Competition, Italy, 110 mins., Star 2, The Match Factory; *Les Gens du Monde*, Out of Competition, 82 mins., Bunuel, Festival de Cannes; *Little Quinquin*, Directors Fortnight, France, 200 mins., Olympia 3, NDM; *Refugiado*, Directors Fortnight, Argentina, 93 mins., Star 1, Memento Films International (MFI)



Westend Films' Titli

16:30 *Still the Water*, Competition, Japan, 118 mins., Lumiere, MK2 S.A

17:00 *Queen and Country*, Directors Fortnight, United Kingdom, 114 mins., Theatre Croisette, Le Pacte; *Salt of the Earth*, Un Certain Regard, France, 100 mins., Debussy, Le Pacte

17:30 *Hope*, Critic's Week, France, 91 mins., Miramar, Pyramide International

18:00 *Bird People*, Un Certain Regard, France, 127 mins., Bazin, Films Distribution

19:30 *Two Days*, One Night, Competition, Belgium, 95 mins., Lumiere, Wild Bunch

19:45 *Mariage à l'italienne*, Cannes Classics, 102 mins., Salle du 60eme, Festival de Cannes; *Voix Humaine*, Cannes Classics, 25 mins., Salle du 60eme, Festival de Cannes; *Whiplash*, Directors Fortnight, USA, 105 mins., Theatre Croisette, Sierra / Affinity

20:00 *Geronimo*, Out of Competition, France, 105 mins., Bunuel, Les Films du Losange; *Programme Court*

- *Metrages 2*, Critic's Week, 140 mins., Miramar, Semaine de la Critique; *The Girl and the River*, ACID, France, 65 mins., Arcades 1, ACID

22:00 *Hope*, Critic's Week, France, 91 mins., Miramar, Pyramide International; *Lost River*, Un Certain Regard, USA, 75 mins., Debussy, Sierra / Affinity

22:15 *Tu Dors Nicole*, Directors Fortnight, Canada, 90 mins., Theatre Croisette, Seville International

22:30 *Coming Home*, Out of Competition, China, 111 mins., Lumiere, Wild Bunch; *These Final Hours*, Directors Fortnight, Australia, 86 mins., Arcades 1, Celluloid Dreams / Nightmares

TOMORROW MAY 21

8:30 *Hope*, Critic's Week, France, 91 mins., Miramar, Pyramide International; *The Search*, Competition, France, 160 mins., Lumiere, Wild Bunch

9:30 *Beautiful Youth*, Un Certain Regard, Spain, 106 mins., Palais H, NDM; *Xenia*, Un Certain Regard, France, 123 mins., Riviera 2, Pyramide International

9:45 *Coming Home*, Out of Competition, China, 111 mins., Olympia 5, Wild Bunch

10:00 *Little Quinquin*, Directors Fortnight, France, 200 mins., Theatre Croisette, NDM; *Misunderstood (L'incompresa)*, Un Certain Regard, Italy, 105 mins., Palais I, Other Angle Pictures

11:30 *Fantasia*, Un Certain Regard, China, 85 mins., Debussy, Les Films du Losange; *Hope*, Critic's Week, France, 91 mins., Lerins 1, Pyramide International; *The Tribe*, Critic's Week, Ukraine, 130 mins., Miramar, Alpha Violet; *Whiplash*, Directors Fortnight, USA, 105 mins., Arcades 1, Sierra / Affinity

12:00 *In the Name of My Daughter*, Out of Competition, France, 120 mins., Lumiere, Elle Driver; *Two Days*, One Night, Competition, Belgium, 95 mins., Salle du 60eme, Wild Bunch

14:00 *Bird People*, Un Certain Regard, France, 127 mins., Riviera 3, Films Distribution; *Snow in Paradise*, Un Certain Regard, United Kingdom, 108 mins., Debussy, The Match Factory **THR**

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A woman's silhouette is shown in profile, looking out over a city skyline at sunset. The city lights are visible in the background, and the sky is a mix of orange and blue.

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MARKET SCREENING GUIDE

TODAY MAY 20

00:00 *Darkness by Day*, Argentina, 76 mins., Star 1, M-Appeal World Sales Ug

8:30 *Two Days, One Night*, Competition, Belgium, 95 mins., Lumiere, Wild Bunch; ***When Animals Dream***, Critic's Week, Denmark, 84 mins., Miramar, Gaumont

9:00 *Queen and Country*, Directors Fortnight, United Kingdom, 114 mins., Theatre Croisette, Le Pacte

9:30 *21 Years: Richard Linklater*, USA, 90 mins., Gray 4, Wood Entertainment; ***A Christmoose Story***, Netherlands, 85 mins., Palais J, Attraction Distribution; ***Atlantida***, Argentina, 88 mins., Lerins 1, Media Luna New Films Ug; ***Beloved Sisters***, Germany, 138 mins., Riviera 4, Global Screen Gmbh; ***Kira Kiralina***, Romania, 100 mins., Palais F, Romanian Film Centre; ***Red Carpet***, Iran, 80 mins., Palais H, Iran Novin Film; ***Wild Tales***, Competition, Spain, 122 mins., Star 2, Film Factory Entertainment; ***Xenia***, Un Certain Regard, France, 123 mins., Lerins 2, Pyramide International

9:45 *Now or Never*, France, 95 mins., Riviera 3, Films Distribution; ***The Kindergarten Teacher***, Critic's Week, Israel, 120 mins., Olympia 4, Le Pacte

10:00 *Beautiful Youth*, Un Certain Regard, Spain, 106 mins., Olympia 6, Ndm; ***Ciudad Delirio***, Colombia, 90 mins., Riviera 1, Media Luna New Films Ug; ***Farah Goes Bang***, USA, 90 mins., Olympia 7, Angel Grace Productions; ***Flare***, Japan, 93 mins., Palais E, 2017 Films; ***Macondo***, Austria, 98 mins., Palais G, Films Boutique; ***Self Made***, Critic's Week, Israel, 105 mins., Palais K, Westend Films; ***The Search for Weng Weng***, Australia, 93 mins., Gray 3, Monster Pictures; ***The Snow Queen II: The Snow King***, Russia, 80 mins.,

Olympia 5, Wizart Animation; ***The Statesman***, France, 90 mins., Palais C, Cinexport; ***To the Hilt***, Macedonia, 165 mins., Gray 1, Macedonian Film Agency; ***Wish I Was Here***, USA, 114 mins., Star 1, Wild Bunch

11:00 *Coming Home*, Out Of Competition, China, 111 mins., Lumiere, Wild Bunch; ***Foxcatcher***, Competition, USA, 130 mins., Salle Du 60Eme, Panorama Media/Annapurna; ***Titli***, Un Certain Regard, India, 124 mins., Debussy, Westend Films

11:30 *Ablations*, France, 93 mins., Star 3, Funny Balloons; ***Backcountry***, Canada, 89 mins., Arcades 3, Fella Films; ***Beltracchi***, Germany, 90 mins., Lerins 1, Global Screen Gmbh; ***Bird People***, Un Certain Regard, France, 127 mins., Riviera 3, Films Distribution; ***Canada: Not Short on Talent***, Canada, 110 mins., Palais F, Telefilm Canada; ***Cantinflas***, Mexico, 98 mins., Gray 4, 6 Sales; ***Hope***, Critic's Week, France, 91 mins., Miramar, Pyramide International; ***Jauja***, Un Certain Regard, Argentina, 108 mins., Palais H, Ndm; ***Lovely Louise***, Switzerland, 91 mins., Gray 2, Picture Tree International Gmbh; ***Mange Tes Morts***, Directors Fortnight, France, 94 mins., Arcades 1, Capricci Films; ***Mateo***, Colombia, 86 mins., Palais D, Alpha Violet; ***Sisyphus K.***, Serbia, 84 mins., Palais J, Film Center Serbia; ***Unfriend***, Philippines, 93 mins., Palais B, Fortissimo Films

12:00 *A Patriotic Man*, Finland, 97 mins., Olympia 3, Croatian Audiovisual Centre; ***Anselm, The Young Werewolf***, Finland, 80 mins., Gray 5, Black Lion Pictures Ltd; ***Antboy***, Denmark, 77 mins., Palais C, Attraction Distribution; ***Best of the 48 Hour Film Project***, USA, 110 mins., Palais I, Short Film Corner; ***Cartoonists: Foot Soldiers of Democracy?***, Out Of Competition, France, 105 mins., Olympia 6, ***Kinology***;

Darker Than Midnight, Critic's Week, Italy, 94 mins., Olympia 7, Rai Trade; ***Hanna's Journey***, Germany, 100 mins., Riviera 4, Media Luna New Films Ug; ***I-Lived***, USA, 98 mins., Lerins 2, Bleiberg Entertainment LLC; ***Julia***, USA, 95 mins., Gray 3, Archstone Distribution; ***Mange Tes Morts***, Directors Fortnight, France, 94 mins., Palais E, Capricci Films; ***Rosenn***, Belgium, 105 mins., Palais K, Aa Les Films Belges; ***The Famous Five 3***, Germany, 94 mins., Arcades 2, Beta Cinema; ***The Hero of Color City***, USA, 20 mins., Riviera 1, Moviehouse Entertainment; ***The Way He Looks***, Brazil, 98 mins., Palais G, Films Boutique; ***Whiplash***, Directors Fortnight, USA, 105 mins., Theatre Croisette, Sierra / Affinity; ***Zero Motivation***, Israel, 100 mins., Olympia 4, The Match Factory

12:10 *Red Army*, Out Of Competition, USA, 85 mins., Star 1, Wild Bunch

13:15 *A Girl at My Door*, Un Certain Regard, South Korea, 119 mins., Bazin, CJ E&M Corporation / CJ Entertainment

13:30 *Azar, Shahdokht*, Parviz And Others, Iran, 110 mins., Palais B, Farabi Cinema Foundation; ***Canada: Not Short on Talent***, Canada, 110 mins., Palais F, Telefilm Canada; ***Concerning Violence***, Sweden, Palais H, Films Boutique; ***Dior And I***, USA, 90 mins., Gray 4, Submarine Entertainment; ***Goldberg & Eisenberg***, Israel, 97 mins., Palais D, Jinga Films; ***Looking for Maria Sanchez***, Puerto Rico, 97 mins., Lerins 1, Eastwest Filmdistribution Gmbh; ***Manos Sucias***, USA, 82 mins., Gray 2, 6 Sales; ***Party Girl***, Un Certain Regard, France, 95 mins., Star 3, Pyramide International; ***Swim Little Fish Swim***, USA, 96 mins., Arcades 3, Jour2fete; ***The Blue Room***, Un Certain Regard, France, 76 mins., Arcades 1, Alfama Films; ***The Gambler***, Lithuania, 109



Attraction Distribution's Antboy

mins., Riviera 2, Wide; ***The Tale of the Princess Kaguya***, Directors Fortnight, Japan, 137 mins., Star 4, Wild Bunch; ***The Whole World at Our Feet***, Kazakstan, 105 mins., Palais J, "Bes Karu" Federation

13:45 *Daughters*, Germany, 92 mins., Riviera 4, Alpha Violet; ***Gett, The Trial of Viviane Amsellem***, Directors Fortnight, France, 115 mins., Riviera 3, Films Distribution; ***Maps to the Stars***, Competition, Canada, 148 mins., Salle Du 60Eme, Entertainment One Films International

14:00 *Ardor*, Out Of Competition, Argentina, 90 mins., Palais I, Bac Films; ***Before You Know It***, USA, 110 mins., Riviera 1, Wide House; ***Hangar 10***, United Kingdom, 84 mins., Olympia 5, Altitude Film Sales; ***Hasta Manana***, France, 80 mins., Gray 5, Cinexport; ***Lea***, Un Ange Dans Ma Maison, France, 101 mins., Palais E, Quasar M4 Productions; ***Legend of a Rabbit: The Martial of Fire***, China, 90 mins., Palais K, Tianjin North Film Group; ***Lost River***, Un Certain Regard, USA, 75 mins., Debussy, Sierra / Affinity; ***Noble***, Ireland, 100 mins., Olympia 6, Continental Media; ***On Any Sunday***, USA, 90 mins., Palais G, Red Bull

Media House; ***Pseudonym***, France, 75 mins., Olympia 3, Talantis Productions; ***Rio I Love You***, Brazil, 98 mins., Arcades 2, Westend Films; ***Sorry I Love You***, China, 107 mins., Olympia 4, Bravos Pictures Ltd.; ***The Great Hypnotist***, China, 100 mins., Palais C, Wanda Media Co., Ltd; ***The Last Executioner***, Thailand, 95 mins., Lerins 2, De Warrenne Pictures; ***Time Lapse***, USA, 104 mins., Gray 3, Devilworks; ***Two Days, One Night***, Competition, Belgium, 95 mins., Lumiere, Wild Bunch

14:30 *Tu Dors Nicole*, Directors Fortnight, Canada, 90 mins., Theatre Croisette, Seville International

15:00 *On Any Sunday*, USA, 90 mins., Palais G, Red Bull Media House; ***The Kindergarten Teacher***, Critic's Week, Israel, 120 mins., Miramar, Le Pacte

15:30 *Aces*, Spain, 100 mins., Riviera 2, Media Luna New Films Ug; ***Angels Descend Together***, Iran, 92 mins., Palais B, Soureh Cinema Organization; ***Der Letzte Mentsch***, Germany, 95 mins., Riviera 4, Atlas International Film Gmbh; ***Faust 2.0***, Sweden, 80 mins., Palais D, Jinga Films; ***Joy of***



Fatherhood, Germany, 110 mins., Lerins 1, Global Screen Gmbh; **Lawrence & Holloman**, Canada, 88 mins., Palais H, Ameland Films Inc.; **Memories of the Desert**, Brazil, 98 mins., Gray 4, Bogeydom Licensing; **Phantasmagoria**, France, 82 mins., Palais F, The Open Reel; **Pleasure Island**, United Kingdom, 98 mins., Gray 2, Achilles Entertainments; **Xenia**, Un Certain Regard, France, 123 mins., Bazin, Pyramide International

16:00 All Cheerleaders Die, USA, 90 mins., Olympia 4, Celluloid Dreams / Nightmares; **August Fools**, Finland, 100 mins., Arcades 2, Insomnia World Sales; **Bal Goes to Cannes**, 90 mins., Palais K, Bafici; **Corazón de León**, Argentina, 100 mins., Gray 3, Filmexport Group; **Discopath**, Canada, 80 mins., Palais G, Devilworks; **Le Meraviglie**, Competition, Italy, 110 mins., Star 2, The Match Factory; **Les Gens du Monde**, Out Of Competition, 82 mins., Bunuel, Festival De Cannes; **Little Quinquin**, Directors Fortnight, France, 200 mins., Olympia 3, Ndm; **Please Be Normal**, USA, 91 mins., Gray 5, Princ Films; **Putting the Demand in Video-On-Demand**, France, 120 mins., Palais I, Marche Du Film; **Recycling Lily**,

Switzerland, 95 mins., Olympia 6, Be For Films; **Refugiado**, Directors Fortnight, Argentina, 93 mins., Star 1, Memento Films International (Mfi); **The Challat of Tunis**, France, 90 mins., Lerins 2, Jour2fete; **The Circle**, Switzerland, 101 mins., Palais C, Wide House; **The Last 5 Years**, USA, 94 mins., Olympia 5, The Exchange; **Traces of Sandalwood**, Spain, 95 mins., Palais E, Imagina International Sales; **Works In Progress**, Czech Republic, 90 mins., Riviera 3, Czech Film Center; **Zagreb Cappuccino**, Croatia, 74 mins., Gray 1, Croatian Audiovisual Centre

16:30 Still the Water, Competition, Japan, 118 mins., Lumiere, Mk2 S.A

17:00 Queen and Country, Directors Fortnight, United Kingdom, 114 mins., Theatre Croisette, Le Pacte; **Salt of the Earth**, Un Certain Regard, France, 100 mins., Debussy, Le Pacte

17:30 Babysitting, France, 90 mins., Star 4, Other Angle Pictures; **Burning Calcutta**, India, 87 mins., Lerins 1, New World Cinemas, Inc; **Deja Vu**, Romania, 74 mins., Palais D, Romanian Film Centre; **Dragon Nest**, China, 100 mins., Palais G, All Rights Entertainment Limited; **Eta Carinae**, France, 97 mins., Palais H, 2017 Films; **Exit Marrakech**, Germany, 118 mins., Riviera 4, Arri Worldsales; **Gonzaga**, Brazil, 130 mins., Gray 4, Jangada; **Hope**, Critic's Week, France, 91 mins., Miramar, Pyramide International; **Kalachakra - L'eveil**, France, 83 mins., Gray 2, Leelame Production; **Looking for the Black Orpheus**, France, 80 mins., Palais F, Star Production; **Puff**, USA, 93 mins., Palais J, Psychedelic Pictures; **Relative Happiness**, Canada, 95 mins., Arcades 3, The Acme Film Company; **Transgression**, France, 100 mins., Riviera 2, Wide; **We Are All Soldiers**, Iran, 60 mins., Palais B, Documentary And Experimental Film Center

18:00 5 Minutes, USA, 89 mins., Gray 5, Swimming Wings Productions Inc; **Bird People**, Un Certain Regard, France, 127 mins., Bazin, Films Distribution; **Children of the Sun**, Macedonia, 92 mins., Riviera 1, Macedonian Film Agency; **Cuatro Lunas**, Mexico, 95 mins., Palais E, Habanero; Dealer, France, 75 mins., Arcades 2, Multipass Prod; **Decoding Annie Parker**, USA, 3 mins., Palais G, Radiant Films International; **French Dolls**, France, 95 mins., Olympia 5, Wild Bunch; **Ismael**, Spain, 106 mins., Olympia 4, Film Factory Entertainment; **Marina**, Belgium, 118 mins., Riviera 3, Media Luna New Films Ug; **Russian Cinema Screening Presentation**, 110 mins., Palais K, Russian Cinema Fund; **Superegos**, Austria, 50 mins., Olympia 6, Films Distribution; **The British Film Industry: Elitist, Deluded or Dormant?**, United Kingdom, 110 mins., Gray 3, Quota Films Limited; **The Torture Club**, Japan, 97 mins., Palais C, Kadokawa Corporation; **Under the Electric Sky**, 89 mins., Olympia 7, The Exchange; **Walking With The Enemy**, USA, 126 mins., Gray 1, Koan Inc.

18:10 Fantasie Adventure, 99 mins., Palais I, Beijing Film Academy (Bfa)

19:30 Two Days, One Night, Competition, Belgium, 95 mins., Lumiere, Wild Bunch

19:45 Mariage a l'italienne, Cannes Classics, 102 mins., Salle Du 60Eme, Festival De Cannes; **True Love Ways**, Germany, 103 mins., Riviera 4, House Of Film LLC; **Voix Humaine**, Cannes Classics, 25 mins., Salle Du 60Eme, Festival De Cannes; **Whiplash**, Directors Fortnight, USA, 105 mins., Theatre Croisette, Sierra / Affinity

20:00 Geronimo, Out Of Competition, France, 105 mins., Bunuel, Les Films Du Losange; **Programme Court - Metrages 2**, Critic's Week, 140 mins., Miramar, Semaine De

La Critique; **The Girl and the River**, Acid, France, 65 mins., Arcades 1, Acid

22:00 Hope, Critic's Week, France, 91 mins., Miramar, Pyramide International; **Lost River**, Un Certain Regard, USA, 75 mins., Debussy, Sierra / Affinity

22:15 Tu Dors Nicole, Directors Fortnight, Canada, 90 mins., Theatre Croisette, Seville International

22:30 Coming Home, Out Of Competition, China, 111 mins., Lumiere, Wild Bunch; **These Final Hours**, Directors Fortnight, Australia, 86 mins., Arcades 1, Celluloid Dreams / Nightmares

TOMORROW MAY 21 00:00 The House at the End of Time, Venezuela, 100 mins., Star 1, Jinga Films

8:30 Hope, Critic's Week, France, 91 mins., Miramar, Pyramide International; **The Search**, Competition, France, 160 mins., Lumiere, Wild Bunch

9:00 Stratos, Greece, 137 mins., Star 3, The Match Factory

9:30 Beautiful Youth, Un Certain Regard, Spain, 106 mins., Palais H, Ndm; **Xenia**, Un Certain Regard, France, 123 mins., Riviera 2, Pyramide International; **Zurich**, Germany, 98 mins., Riviera 4, Arri Worldsales

9:45 Coming Home, Out of Competition, China, 111 mins., Olympia 5, Wild Bunch

10:00 All My Mother's Goats, France, 90 mins., Riviera 1, Doc & Film International; **Dumbbells**, USA, Gray 5, Red Sea Media Inc.; **Handymen**, Croatia, 75 mins., Palais G, Croatian Audiovisual Centre; **Little Quinquin**, Directors Fortnight, France, 200 mins., Theatre Croisette, Ndm; **Misunderstood (L'incompresa)**, Un Certain

Regard, Italy, 105 mins., Palais I, Other Angle Pictures; **The Crocodile of Botswana**, France, 88 mins., Olympia 7, Films Distribution; **The Verdict**, Belgium, 110 mins., Riviera 3, Media Luna New Films Ug

11:00 Cinefondation 1, 90 mins., Bunuel, Festival De Cannes

11:15 French Women, France, 118 mins., Arcades 3, Elle Driver

11:30 Burning, Burnout, France, 70 mins., Palais J, Viewniverse Studio; **A Patriotic Man**, Finland, 101 mins., Palais H, Wide; **Acting International Showcase**, France, 110 mins., Palais F, Short Film Corner; **Banklady**, Germany, 117 mins., Riviera 4, Global Screen Gmbh; **El Cordero**, Chile, 90 mins., Palais D, Habanero; **Fantasia**, Un Certain Regard, China, 85 mins., Debussy, Les Films Du Losange; **Hope**, Critic's Week, France, 91 mins., Lerins 1, Pyramide International; **I Am Yours**, Norway, 96 mins., Palais B, Premium Films; **In the Courtyard**, France, 97 mins., Star 3, Wild Bunch; **L'esquisse**, 15 mins., Palais G, Les Films De La Robe Rouge; **Riverrun**, Brazil, 97 mins., Gray 4, One Eyed Films; **Stable Unstable**, Lebanon, 87 mins., Palais E, Fondation Liban Cinema; **The Tribe**, Critic's Week, Ukraine, 130 mins., Miramar, Alpha Violet; **Whiplash**, Directors Fortnight, USA, 105 mins., Arcades 1, Sierra / Affinity

12:00 El Rayo (Hassan's Way), Spain, 85 mins., Palais G, Cinema Republic; **How I Came To Hate Maths**, France, 100 mins., Riviera 1, Doc & Film International; **In the Name of My Daughter**, Out Of Competition, France, 120 mins., Lumiere, Elle Driver; **One for the Road**, Mexico, 91 mins., Riviera 3, Media Luna New Films Ug; **The Stranger**, Dominican Republic, 105 mins., Palais C, Filmexport Group **THR**

8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history

In May 1989, jury president Wenders announced the start of the festival.



Wim Wenders' *Paris, Texas* Inspired a Generation

THE DUSTY cavernous canyons and slide-guitar twang of 1984's *Paris, Texas* are worlds away from Paris, France, let alone the coast of Cannes, but Wim Wenders' masterpiece remains a cinematic touchstone 30 years after it won the Palme d'Or.

Ry Cooder's distinctive score for the film — which he based on blues singer Blind Willie Johnson's "Dark Was the Night, Cold Was the Ground" — marked the musician's move

from cult favorite into the mainstream and inspired a generation of artists. Scottish band Travis takes its name from Harry Dean Stanton's lead character, Travis Henderson, and U2 has cited the film as an inspiration for its *Joshua Tree* album. Other musical fans include the band Texas, also named for the film, and the late indie-rock icons Kurt Cobain and Elliott Smith.

As much as the music, Wenders' images of Texas as a bleak, alien landscape were a revelation. "Wim brings a

European sensibility to the powerful images that can come out of America," says David Fahey, of Los Angeles' Fahey/Klein Gallery, where Wenders has exhibited his photographs. "He sees things in a straightforward manner that strips away all the excess."

Wenders has appeared in Cannes competition 10 times, winning best director for *Wings of Desire* in 1987 and a grand jury prize for *Faraway, So Close!* in 1993. He served as Cannes jury president in 1989. This year

PARIS, TEXAS Directed by Wim Wenders. A man believed dead returns to the land of the living. He rediscovers his son and, together with him, the boy's mother. The film was produced by Road Movies and Berlin Argos Films, Paris, scripted by Wenders and Sam Shepard, photographed by Robby Muller and stars Nastassia Kinski, Harry Dean Stanton, Dean Stockwell and Hunter Carson. **LA PIRATE** ("The Pirate")

Wenders is making a rare out-of-competition appearance with *The Salt of the Earth*, a documentary about Brazilian photographer Sebastiao Salgado, made with Salgado's son Juliano Ribeiro, which screens May 20. The next night, *Paris, Texas* plays in Cannes Classics.

— SCOTT ROXBOROUGH AND ALEXA GIRKOUT

TODAY AT THE AMERICAN PAVILION

11:00 AM AMERICAN PRODUCERS IN CANNES

Rebecca Green, *It Follows*
David Kaplan, *It Follows*
Nick Shumaker, *Cold in July*
Jason Blum, *Whiplash*
Moderated by Anne Lai, Sundance

1:00–3:30 PM STUDENT FILMMAKER SHOWCASE

Presented by American Express

4:00–6:15 PM EMERGING FILMMAKER SHOWCASE

Presented by American Express

6:15–8:00 PM FILMMAKER AWARDS CEREMONY & RECEPTION

TOMORROW, MAY 21

11:00 AM | IN CONVERSATION: LIFE ITSELF

With Director Steve James and Chaz Ebert
Moderated by Thom Powers, TIFF

4:00 PM | INDUSTRY IN FOCUS: HOW TO MAKE YOUR FIRST 3D MOVIE A FULL SUCCESS

Workshop and reception sponsored by
3D Stereo MEDIA and UP3D, with
participation of the International 3D and
Advanced Imaging Society and the support
of AeroCine, Auro Technologies, Cow Prod,
and XPAND 3D.

Walk-ins accepted if seats are available.



5:45–7:00 PM 3D NETWORKING RECEPTION

10:00 PM–2:00 AM SILENT DISCO

TIME TBD | IN CONVERSATION: JOSH CHARLES (BIRD PEOPLE)

Moderated by Nigel Smith, IndieWire

THURSDAY, MAY 22

11:00 AM | IN CONVERSATION: DIRECTOR TOBE HOOPER

on the 40th anniversary of *The Texas
Chainsaw Massacre*

Moderated by Keith Simanton, IMDb.com

3:00 PM | SPECIAL FILM CRITICS PANEL: IN HONOR OF ROGER EBERT

Eric Kohn, IndieWire

AA Dowd, The Onion AV Club

Alison Willmore, BuzzFeed

Keith Simanton, IMDb.com

Moderated by Michael Phillips,
Chicago Tribune



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